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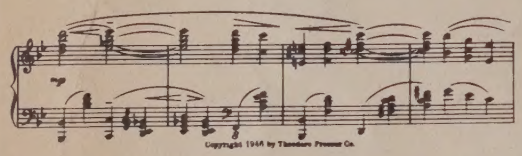

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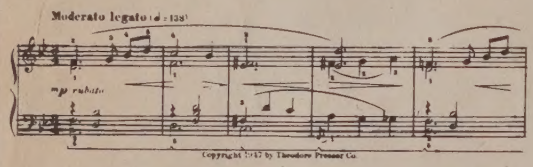

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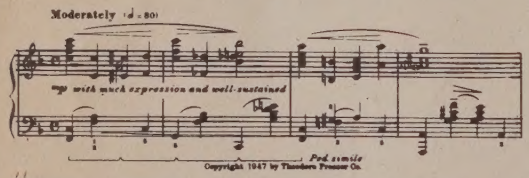

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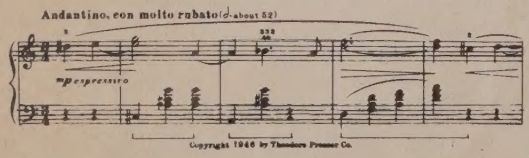

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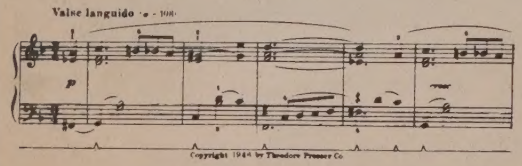

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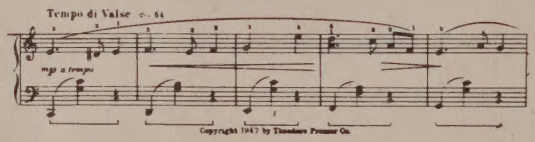

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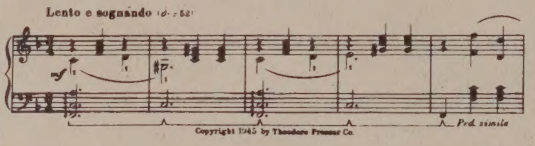

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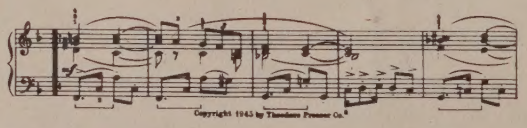

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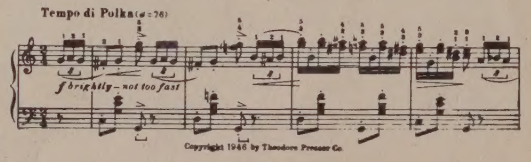

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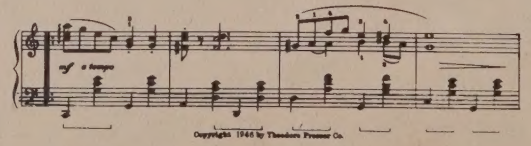

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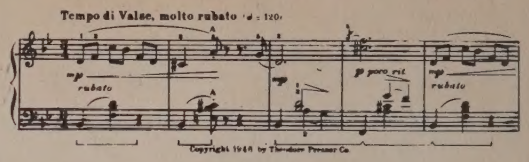

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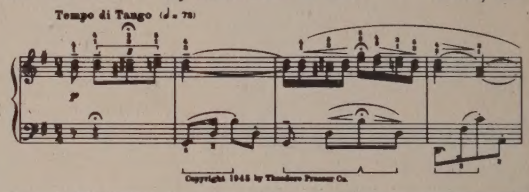

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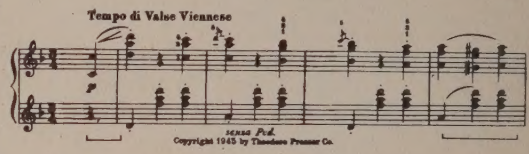

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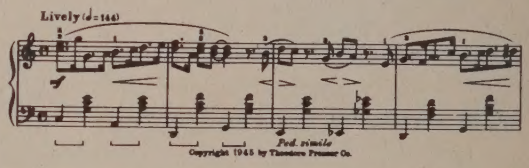

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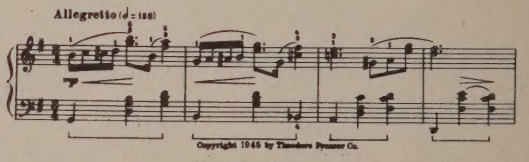

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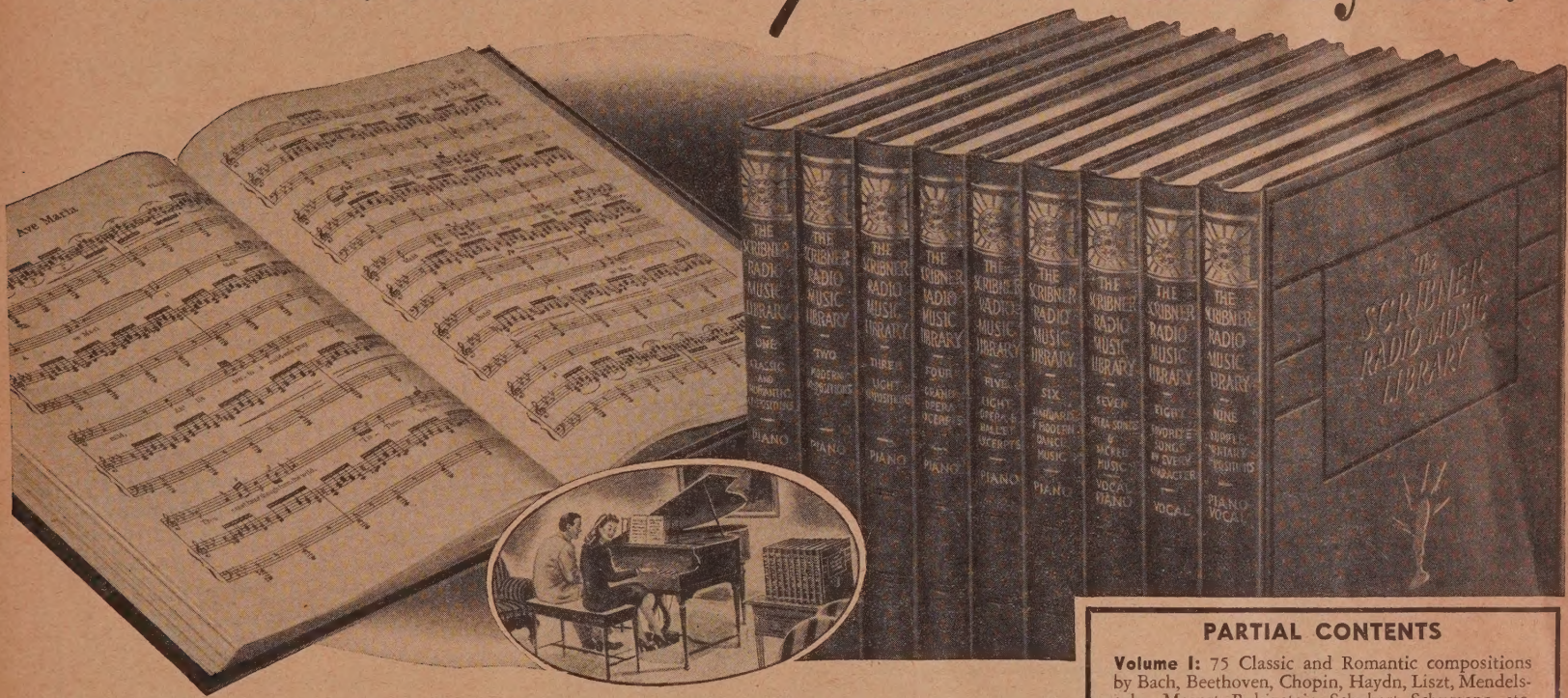

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Seeking the Bubble

MANY PEOPLE think that fat, pudgy Phineas Taylor Barnum (1810-1891), Connecticut Yankee exhibitionist supreme, was the father of all ballyhoo. Bless you, ballyhoo in all probability goes back to the pyramids! One need only listen to the mountebanks at the street fairs in the older countries to sense the antiquity of the calling. Probably Barnum was the first to apply his eloquence to a great musical artist. When he induced Jenny Lind to come to America, she was already a tremendous success in Europe. The late Edward B. Marks, in his entertaining "They All Had Glamour," writes of the Swedish prima donna: "In London, every time she sang, the walls of the Opera House bulged, prices were boosted sky-high, the flowers from admirers would have filled several florist shops, thunderous applause shook the rafters, tears of pleasure streamed down the faces of ecstatic females, the Queen's presentation bouquet lay at her feet, and the whole Royal Family attended." Jenny Lind, then, already had a great reputation. Barnum merely exploited her with circus-like ballyhoo, just as he did Jumbo, General Tom Thumb, and the long parade of freaks which appealed to his curious genius. His interest was not in Jenny Lind or in music, but purely in the dollar sign. Jenny Lind was more valuable to Barnum than the Bearded Lady or the Dog-Faced Boy, only in that her gate receipts were larger. He was a mercenary virtuoso.

When Jenny Lind did come to America, Barnum actually got a little known Boston amateur singer, Ossian E. Dodge, to purchase at auction for $625.00, the first admission ticket to Jenny Lind's first concert in the center of culture of the New World, Boston, the Athens of America. Barnum actually induced Jenny Lind to pose for a photograph with himself and the said Dodge. Dodge then circulated this picture in immense numbers, to increase his popularity. Jenny Lind was a big-souled, wholehearted woman. No wonder she became disgusted with Barnum's ballyhoo and paid him $32,000.00 in order to get out of her contract and save her artistic dignity! Her conception of reputation was, that the only kind worth while was that which was earned through merit, and not the reputation which was blown up by ballyhoo.

ADMISSION $625.00

Ossian E. Dodge paid $625.00 for a ticket to the Boston concert of Jenny Lind, managed by P. T. Barnum

William Shakespeare reserved for *Jacques* in "As You Like It" some of his most notable thoughts, and in the powerful soliloquy, "All the world's a stage," when he describes the soldier as "seeking the bubble reputation even in the cannon's mouth," he gave the word a connotation which always will be associated with reputation. However, as all engaged in music know, if reputation is a bubble, it is an indispensable one. Like a bubble, it may vanish with a pin prick, and many of the finest reputations of yesterday have evaporated because of some stupid blunder in artistic or in personal behavior. There is no question that to the musician a well cultivated, legitimate reputation is of priceless importance. His hard-earned fame brings him patronage and influences his income. This must be based upon real worth and the proper kind of publicity. Theodore Leschetizky and Leopold Auer did not attain their high standing through circus parades or flashy tricks of press agents. They attained it through the amazing achievements of their pupils.

The professed reputation seekers, who are really notoriety seekers, apparently will go through hell fire to make certain they are noticed. They are the world's front line exhibitionists. They are the boys who jump off bridges, the pole sitters, the human flies who scale skyscrapers, the dare-devils in airplanes and automobiles who make a circus of death and say, "Give me death, if necessary, but don't fail to see me do it." We would prefer to think of a musical reputation as being a rare jewel, a talisman of destiny, to be preserved as one of the most precious of treasures.

Alas, in the public mind, reputation is often confounded with temporary notoriety. A French comedienne of the late Nineties, Anna Held, known largely for her exophthalmic grimaces, was introduced to America by her press agent with the story that she bathed daily in a milk bath, which of course she never did. Yet this story was used so much in the press that there can be no question that this raised her box office receipts. A few years later she was literally unknown. Compare her career with that of the great Rachel (1821-1858), the brilliant French tragedienne whose position in dramatic history is still honored, or with Booth, Forrest, Macready, Garrick, or Henry Irving, all long since dead but abundantly acclaimed by the dramatic historians of their day.

How are musical reputations made? This depends very largely upon what you consider a reputation. Some alleged reputations in music are not reputations at all, but rather a structure of fabrications furbished by some of the tribe of scribblers who have forsaken honesty, integrity, or even decency to circulate fictitious reports, exaggerated rumors, and ridiculously false statements about their duped clients. Their motto seems to be, "Get it in print or on the air," no matter whether it is true or not. Their creed apparently is, "It is far better to publish even a lie than nothing at all."

These cheap professional tricksters who haunt the newspaper offices with a "line" of pseudology* that would shock even a Baron Munchausen, hoping to find sensational editors who will print their spurious stuff, are of course wholly different from the legitimate publicity men and more especially the public relation counsels, whose main object is to see that their clients are truthfully and honestly represented through statements based upon facts. The latter go to the greatest possible pains to form public opinions which are favorable to their clients, not merely for the present, but for years to come. This form of publicity is structural, in that it becomes a part of the career of the client as a public figure.

However, many young people seem to think that reputation is so

* Pseudologist! My, what a dandy sixty-four dollar word for an ordinary liar!

(Continued on Page 548)

The Pianist's Page

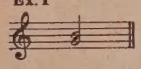
by Dr. Guy Maier

Noted Pianist and Music Educator

More Help in Reading

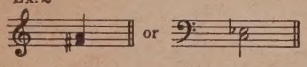
The reading problem is another headache that we ver seem to cure. For years I have offered pills and naceas in these columns . . . (See especially the st one on the Round Table page, December, 1945) . But the entreating "Reading" letters still arrive! Always remember that reading must begin with e very first lesson; and you must never for a moent cease to drill on it. One of the most important ths to follow is the interval "feel" road. . . . Show e beginner the notation of any simple third;

Ex. 1



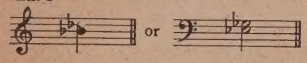
. then without looking at the keyboard let him ay any white-note third with any fingers *anywhere* the piano. At first it doesn't matter where or what e notes are so long as he *looks* at the third on e card, and then *plays* a third on the white keys thout looking at the keyboard. It is of no conquence whether he plays a major or minor third a third above or below . . . "flash" various thirds, d if treble clef is shown, he uses right hand; bass ef, left hand. (You remind him of course that a ird is always line-line or space-space.) . . . Follow is up with thirds which contain any black key plus white key, like:

Ex. 2



this case insist that the sharp or flat (black key) played as it appears in the notation (top or bottom te) but do not require the actual notes. Drill thorghly on all these, and add black-key thirds also:

Ex. 3



you require a definite fingering you will of course ctate it.

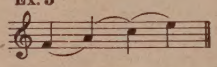
Next, proceed to fifths in the same way. Under no rcumstances permit the student ever to look at the keys. . . . Then combine thirds and fifths in triads. In the "flashes" don't forget to use melodic notation as well as chordal:

Ex. 4

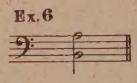
and remember that it would be quite okay to play the above (for instance) as G-sharp, A, C-sharp or E-flat, G, B-flat—just so long as black, white, black are played.

Now proceed to sevenths; same process, by way of *three* thirds:

Ex. 5



Ex. 6



Up until now the pupil has been trained to read space, space, or line, line, and so forth. . . . Now work with seconds. Again, make no distinction between major and minor. Then tackle fourths always reading from the bottom, and explaining that line, space, or space, line intervals are seconds, fourths, sixths, and octaves.

The objective of these drills—which must be done daily over a period of many weeks for a few minutes at lessons and in home practice—is to enable the hand to grasp the keyboard space and stretch of each interval the moment it is seen—always without looking. Gradually the correct notes must be read, found and played by the student the instant the card is flashed. Confidence and speed are thus facilitated by first reducing the frightening reading complications to its lowest denominator, namely interval space recognition and keyboard feel. . . . Is it any wonder that without such a process of simplification few students stand the chance of becoming fluent readers?

Sense and Nonsense

During my extensive travels over the country flashes of humour and wisdom keep popping up all along the way. . . . A sign in a music store admonishes: "Music is the Food of Love . . . Why starve yourself?" . . . Good sense, I call that! . . . A classified advertisement in our home-town paper pompously offers: "Piano lessons; new psychopedagogical approach to rhythm and improvisation" . . . Ugh! . . . A newspaper review of one of my youth concerts reports: "Mr. Maier also played *Improvisions* on Morse Code patterns." . . . Huh? How's that again? . . . A pupil's recital program lists "Murmuring Hephyrs" by Jensen. . . . Usually sounds just like that, doesn't it? . . . Sign in the lobby of a hotel: "National Convention of Milk Goat Breeders." . . . Nearest I ever came to that was some years ago when I ran into the "National Convention of Hair Net Manufacturers." . . . So many music collections arrive called "Gems from the Operas," "Gems from Beethoven," "Gems" from this or that . . . From now on I refuse to play or recommend any of these "Gem" books. Let the compiler be more specific. Why can't he call his precious tomes, "Rubies from Rubinstein," "Garnets from Gounod," "Pearls from Puccini," or "Moonstones from Meyerbeer"? . . . Now you name some others! . . . Line in a local newspaper concerning the playing of a young American pianist: "Often during the program we couldn't hear the notes for the music" . . . Think that one over! . . . It's one of the finest tributes a critic could pay to any artist. . . . How about your own teaching and playing? Does your preoccupation with the notes obscure the music? . . .

Eurythmics

In response to several correspondents who write concerning materials for home study and use in Eurythmics, I am relaying to you a brief list compiled by Martha Baker, the well-known Minneapolis authority on Dalcroze Eurythmics:

Books on Eurythmics

"The Importance of Being Rhythmic," *Jo Pennington*
"Music and Movement," *Ann Driver*
"Stepping Stones to Music," *Florence E. Orange*
"Rhythm, Music and Education," *Émile Jaques-Dalcroze*
Chart of Eurythmic Exercises and Games, *Leontine Plonk*

Some Music to Use for Eurythmics

"Come and Caper," *Whitlock*
"The Children's Own Book," *Newman*
"Peter and the Wolf," *Prokofieff*
"Piano Rhythms," *Lema Davis*
"Rhythms and Dances for Pre-School and Kindergarten," *Sister Ann Harvey*

These books may be procured through the publishers of THE ETUDE.

On Staccato

Staccato compositions or passages become easier (1) if they are practiced, both slowly and rapidly, almost *legato* with a sort of "fat," even *portamento* touch. This should be done with flashing fingers and with very slight rotary forearm help. (2) if groups of two, four, six or eight rapid notes are thought of as a "handful" of staccato; that is, as one rotative gesture, or an armful of notes to be shaken out as individual finger *staccato* tones.

These practice routines will result not only in cleaner, freer *staccato* but in much improved rhythm and endurance.

Group Piano Lessons

A fascinating project which has been unaccountably neglected by aspiring teachers: carefully planned piano instruction for small groups of four to six students, not only beginners, but intermediate and advanced pupils as well. Teachers everywhere are finding such experiments extraordinarily rewarding both economically and musically. Once over the initial hurdle, students and teacher prefer such group lessons. The students progress more rapidly because their enthusiasm is constantly rekindled by their contact with their fellows. Self consciousness falls away, listening becomes acute, concentration never lags, musicianship develops apace with technic. Such a group quickly learns the incomparable joy of sharing the music freely with others.

And, *mirabile dictu*, teachers have not found it always necessary to assemble students of similar levels of advancement. The sole requisite for such music-making seems to be a uniform age-group, but even this need not be strictly adhered to in the case of adults . . . grown-ups flourish on a heap of mixing!

Why not organize one or two such "Music-For-Leisure" classes this season? . . . And when you've taught the groups for several months, don't forget to tell us about them!

* * * *

"When I hear music I fear no danger, I am invulnerable. I see no foe, I am related to the earliest times, and to the latest."—THOREAU.

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BEFORE THE ATTACK
Mr. Francescatti as thousands have seen him on the concert platform.

The Violin Has Been My Life

An Interview with

Zino Francescatti

Sensationally Successful Virtuoso

SECURED EXPRESSLY FOR THE ETUDE BY HAROLD BERKLEY

Zino Francescatti (pronounced Frances-Scotty), the most celebrated of contemporary French violinists, was born in Marseilles, August 9, 1905. His father, who played the 'cello in the Opera and the "Concerts Classiques" at Marseilles was a naturalized Frenchman of Italian birth. Francescatti *père* had studied the violin under the great Italian virtuoso, Sivori, who in turn had been the only direct pupil of Paganini. The master virtuoso wrote six sonatas and a concertino for Sivori, who soon became second only to Paganini himself in his fabulous technique.

Young Zino made his first public appearance when he was five, and his debut with the local orchestra, playing the Beethoven Concerto, at the age of ten. The elder Francescatti did not want his son to be a professional musician. The career was too precarious financially, and he wanted him to be a lawyer, like many generations of his Italian ancestors. Zino's mother agreed to the plan but saw to it that he was also given every opportunity to develop his talent.

During the first World War Zino attended school on week days and played his fiddle for wounded soldiers in the hospitals of Marseilles on Sunday. He was in the midst of his legal studies when his father died suddenly. The family needed money badly and their most salable asset was Zino's talent. Accordingly, he abandoned the study of law and went to Paris to make a musical career for himself. Francescatti was twenty-two when he arrived in Paris. Almost at once he won an audition with Jacques Thibaud. The same year he made his debut with France's most distinguished orchestra, the Société des Concerts du Conservatoire, in a concert at the Opera under Philippe Gaubert. During the next several years Francescatti appeared as soloist with the leading orchestras and conductors of Paris. These were, in order: the Concerts Colonne under Gabriel Pierné; the Concerts Pasdeloup under Rhené-Baton, and the Concerts Lamoureux under Albert Wolff.

During his second year in Paris, Francescatti was chosen by Maurice Ravel to accompany him on an English tour, playing works by Ravel, among them the *Tzigane*, which requires unusual technical mastery of the violin. Since then he has played with practically all of the great orchestras of the world.

—EDITOR'S NOTE.

TALKING with Mr. Francescatti for five minutes would convince anyone that the making of good music is for him the reason for existence, that, indeed, it is life itself.

"The violin *has* been my life," he said, with the volatile charm so natural to the natives of southern France. "My mother and father were both excellent violinists, and I heard violin music almost from the day I was born. When I was three I could recognize parts of different concertos and sonatas—Tchaikovsky, Mozart, Beethoven, Lalo. And I had a toy violin! With it I tried to imitate the things I heard my mother and father play. My ear must have been good, because when I was five my father gave me a real violin—and how surprised he was when he found I could play up to the fifth position! And in tune!

"At that time, playing the violin did not seem to me a special accomplishment—it was a natural part of life, like eating or walking. I thought everyone played the violin, and it was a shock to me to find out that most people didn't play and that some even disliked the instrument. It made me unhappy. About this time an event occurred which showed me my path in life. Ysaÿe came to Marseilles to give a recital, and I was taken to hear him. Before the concert was over I knew I had to stand on that stage and play. Young as I was, my determination was set. Marseilles was my world; I knew no larger world, and from that time the center of the world was the stage where Ysaÿe had played.

"I was lucky, I know. My parents understood my ambition and did nothing to check it; instead, they did everything to encourage me. I think perhaps many parents do not realize what a deep ambition a small child can have. He cannot express it, and they think it is a little fancy, a feather that will blow away with the next wind. And yet what an advantage it is to the young musician to have his early ambition approved and encouraged! It gives him a natural confidence that nothing can destroy. So I always say: If your three-year-old child wants to play the violin, encourage him, get him a real little violin (not a toy), have music in your home, let him hear all the music it is possible for him to hear. And—get him a good teacher.

"So many people think that any teacher is good enough for a child. This is a big mistake! Many a fine talent has been ruined, or at least badly handicapped, by poor teaching in the early years. No, if a small child wants to study the violin he must have a teacher who not only understands children but who can also train them correctly and encourage their love for the instrument, for what a pupil learns in the first two or three years he learns for life. They do not often become famous, these teachers who can train beginners soundly and with imagination, but they deserve honor, much honor, for they are the most important influence in the development of the young artist."

Mr. Francescatti paused, lighted a cigarette, then went on: "There are, of course, many other influences, some from the inside and some from the outside. The student must have confidence, confidence that he is traveling along the right path, and he must have in him the willingness to fight, and fight hard, for his ideals. Difficulties, obstacles, arise for all of us, but one must fight through them. Not around them, *through* them! If you run around a difficulty, it comes up again to haunt you. This confidence, this 'fight,' these are the influences that a student must have within him. If he is easily discouraged, if he says to himself, 'Oh, I cannot do it!' he will never arrive—he will never be heard of.

"The other, outside, influences? There are so many of them! The teacher, of course, is the most important, for he can guide as well as teach. And if he is wise he will interest his talented students in many things besides violin playing. In paintings, for example. There is much the musician can learn from the painter. And he will try to interest his pupils in good literature, (*Continued on Page* 548)

A STUDY IN POSITION
Mr. Francescatti illustrates his fluent bow arm

Music and Philately

KENNETH E. CROUCH

by Kenneth E. Crouch

Kenneth E. Crouch, newspaperman, authority on folk music, and historian, is a member of the American Philatelic Society, Virginia Historical Society, Southern Historical Association, Sons of Confederate Veterans, and honorary member, United Daughters of the Confederacy. —EDITOR'S NOTE.

THE FIELDS of music and philately are indeed two fields which are different, yet they have become united through the efforts of stamp collectors or philatelists in several countries. They are today coming to be known more widely, as music becomes one of the greatest arts. Through correspondence with other countries, we come across philatelic items pertaining in one way or another to music.

To begin a story on music and postage stamps, one could not help but start with the United States, although regretfully, this country, it appears, has never recognized its music artists as highly as other countries—even on postage stamps.

In its entire postal history, the United States has issued only five stamps pertaining to music or musicians—these being the Famous American series on music issued in 1940 in five values.

Stephen C. Foster (1826-1864), one of America's most loved song writers and folklorists, is honored on the one cent green stamp. This stamp was first issued at Bardstown, Kentucky, on May 3, 1940, with a total sale of 651,146. The two cent red stamp honors John Philip Sousa (1854-1932), band leader and composer. This stamp was issued at Washington, D. C., on May 3, 1940, with sales being 326,130. On the three cent purple stamp Victor Herbert (1859-1924), composer and conductor is honored. This stamp was first issued in New York City on May 13, 1940, with sales reaching 1,234,128. Edward A. MacDowell (1861-1908), pianist and composer, is honored with the five cent blue stamp. This stamp was first placed on issue at Peterborough, New Hampshire, on May 13, 1940, and sales were 210,208. Ethelbert Nevin (1862-1901), composer, was honored on the ten cent brown stamp. The stamp was first issued at Pittsburgh, Pennsylvania, on June 10, 1940, with total sales being 189,140.

National Anthems Honored

So far the United States has not honored either our national anthem or its composers. The words of the *Star-Spangled Banner* were written by Francis Scott Key (1780-1843), and the music by Dr. Samuel Arnold, an Englishman.

Several countries have issued stamps to honor or commemorate their national anthems or the composers thereof. Argentina is reported to be the first American country to adopt a national anthem. This was *Marcha Partriotica* by Blas Perera, which was officially adopted on May 11, 1813. In 1946, the Dominican Republic issued a set of stamps portraying opening bars of its national anthem, *Himno Nacional*. The song was composed in 1882 by Jose Reyes but was not officially adopted until 1934.

Last year, Italy issued a set of two stamps for use of Polish refugees at Trani and Baretta, the values being one lire blue and fifteen centow brown. These two stamps portray the opening bars of *Jeszcze Polska*, the Polish national anthem.

In 1936, Brazil issued a set of stamps honoring the centenary of the birth of Carlos Gomes, famous Brazilian composer. Two of these depict the opening bars of his famous opera "Il Guarany."

Six stamps issued in 1945 by Bolivia in honor of its national anthem were issued in the following values: two bs., five, ten, fifteen, thirty and ninety cts., with each depicting opening bars of the *Himno Nacional* with portraits of Benedetto Vincenti and J. Jgh. de Sanjines, the composers.

Other countries to issue stamps honoring their national anthems have been France, Brazil, Norway, Costa Rica, and Czechoslovakia in its fine issue for its national anthem "Kde Domov Muj."

Living Men Honored

Two of the greatest musicians of today have been honored in recent years by postal authorities of their respective countries. In 1945, Finland issued a five mk green stamp honoring Jean Sibelius (1865-), composer, noted for his *Finlandia* and other works.

Last year, Rumania issued a set honoring the twenty-fifth anniversary of the founding of the Bucharest Philharmonic orchestra. One stamp pictures the Opera House in Bucharest, three depict a wreath with the bars of *Second Roumanian Rhapsody* by Enesco and one depicts Georges Enesco (1882-), famed Roumanian composer and conductor.

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Post Horn Depicted

It is evident that no other instrument of music has been depicted more often than the post horn. These horns were used in the early days when the postman was required to be a bugler and had a post horn call. The countries that have used this horn on their stamps have been Germany, Italy (in a new issue), Hungary, France, Sweden; and one of the best views is offered by a Brazil issue of last year. A forty cent brown value, the stamp is in honor of the Postal Congress of the Americas.

In 1943 Uruguay issued a four value set depicting this honor in honor of the Institute of Geography and History in one cent, five mills, two cent and five cent values.

Musicians Are Depicted

One of the greatest pianists of the world was honored by Poland on its stamps not because of his achievements in that field but as a Polish statesman. This man was Ignace Jan Paderewski (1860-1941), famed Polish composer and pianist. Paderewski was premier of Poland from January 16, 1919, to December 9, 1919.

During the period that German forces occupied Czechoslovakia in World War II, postage stamps were issued for Bohemia-Moravia and depicted some of the greatest musicians of that area. Frederick Smetana (1824-1884), Bohemian composer, is honored on two stamps; Richard Wagner (1813-1883), German composer, is honored in a set of three stamps; and Wolfgang A. Mozart (1756-1791), is honored in a set of four stamps. More about these stamps honoring the Austrian composer Mozart will follow later. Germany has also issued two stamps honoring Mozart.

Music Recognition in Other Ways

Not only through the honoring of musicians or songs or the post horn is music included in philately. In 1940, Belgium issued a set of six stamps for the Queen Elizabeth Musical Foundation. Three stamps depict a child and three depict the music center.

Australia has honored the lyre bird with a one shilling green stamp. The bird's plumage is sooty-brown and the long graceful feathers of the tail are arranged in a form resembling a lyre—an ancient musical instrument. The bird has a loud musical voice which is used to mimic other bird calls.

Sometime between May 1940 and May 1942 (during Japanese occupation), the Netherland East Indies issued a two cent red stamp depicting a Javanese dancer.

In 1946, France issued a set honoring famed French leaders of the twelfth century and included in this set was a stamp honoring François Villon (1431-1485), poet and lyricist. The value is two francs plus one franc, blue-green in color.

In 1940, Russia issued a set honoring Peter I. Tchaikovsky (1840-1893), portraying quotations from his Fourth Symphony and from his opera "Eugene Onegin."

Musical Errors Made

It would appear that any country honoring either its national anthem or a favorite song should see that these are reproduced correctly in music when they appear on stamps. However, errors have been noted from time to time.

Finland, in 1941, issued a stamp in honor of the late President Kyosti Kallio depicting him reviewing a military band. Two opening bars of the celebrated Swedish march, *The Bjorneborgarnes,* are illustrated on the stamp. The march was played by the King of Sweden during the Thirty Years War (1618-1648) at which time Finland was still a part of Sweden. An error occurs in the second measure where a dot is omitted after the first eighth note.

On the Argentina issue is a very serious music error —the lines dividing the composition into measures are wrongly placed. This necessarily places the rhythmic accents on the wrong beat.

In the set from the Dominican Republic last year honoring the *Himno Nacional,* some music students note an error while other versions do not prove it. This is in the opening phrase, where there is a slight difference. This is placed an octave lower on the staff and leads up to the *G* rather than down to it. The second *B* in the second bar should be an eighth note. The little hook at the end of the stem is missing on all five stamps in the set.

On the sheets from Rumania honoring the Bucharest Philharmonic orchestra, the background is a first violin part of Enesco's *Second Roumanian Rhapsody.* Some of the leger lines below the staff have been omitted, completely altering the melodic line or theme of the composition. The bottom line is correctly written but some of the notes are badly placed on the staff and it is difficult to read.

The Mozart issue from Bohemia-Moravia depicts an error in his "Don Giovanni" opera. These stamps, issued to commemorate the one hundred and fiftieth anniversary of the death of Mozart in 1791, have two depicting Mozart and two a picture of the Old Prague Theatre. The set was issued with tabs, two of which show his piano and two that illustrate the two opening bars of his opera "Don Giovanni." There are only three quarters or three beats in the first bar, which can be clearly seen.

Home Town of Composer Honored

Finland has issued a set of two commemoratives to honor the sixth century village of Borga (Parvoo). The two values are five mk black and eight mk carmine lake. Borga was the birthplace of J. L. Runeberg, composer of the national anthem of Finland, *Vart Land.*

With other countries bringing to the public through postal use their national anthems, it is time the United States began a movement to honor the sacred memory of the composers of our beloved national anthem, *The Star Spangled Banner.* Are we afraid to hold high the banner for which so much blood has been shed and which was written in the great sufferings of war? The task is ahead and we must begin it.

Christmas Hymn Honored

One of the most loved of Christmas hymns, *Good King Wenceslas,* is honored by a set of stamps issued by Czechoslovakia honoring its patron saint, Vaclav, of Bohemia.

Prince Vaclav, who was assassinated by his brother in 929, was the only Czech King to attain sainthood and the only king-saint to have an altar dedicated to him at St. Peter's in Rome, Italy.

Commemorating the 1000th anniversary of the death of Vaclav (Wenceslas), a series of five stamps was issued. They were in three designs: (1) St. Vaclav on a horse; (2) St. Vaclav founding the church of St. Vit; and (3) the death of St. Vaclav. These stamps were issued on May 6, 1929.

The carol *Good King Wenceslas* was first published as one of Luther's collection of "Piae Cantiones" in 1582 and the Rev. John M. Neale is credited with the authorship of the words.

Seeking the Bubble

(Continued from Page 543)

much a matter of fancy, empty, adjectives or faked up press notices that we want to take this opportunity to assure them that reputations founded upon anything but real worth cannot fail to become the most fragile of bubbles.

Numerous readers of THE ETUDE doubtless have read Russell Janney's best seller, "The Miracle of the Bells," a masterful and absorbing piece of fiction of its type. In it the author, a well known Broadway press agent and theatrical producer, tells the story of a pathetic and beautiful girl, born in the coal mining district in Pennsylvania where her father, the town drunkard, dies and leaves her alone. She escapes to New York, where she gets a job as a chorus girl in a burlesque show through the influence of Bill (White Spats) Dunnigan. Dunnigan is a Broadway press agent of the rough and tumble type, with a human streak. He has a penetration of difficult situations, combined with the courage to meet them, that makes the reader his friend from the start. Later, he is influential in introducing her to Hollywood, where she is blown by the winds of destiny to stardom. As her first picture is finished, she dies. Dunnigan, who has become devoted to her in a lofty, platonic manner, takes her body back to Coaltown, to carry out her dying request to be buried beside her father. There he finds a very depressing religious, social, and economic situation, and through a series of amazing devices (one of which is the ringing of all the church bells of the tiny city for several days) he brings about a series of incidents, miraculous in character, which result in the reformation of the entire community. Dramatic, highly emotionalized, with many humorous and moving incidents, the book is of course destined for the movies. It is the apotheosis of the press agent and will have a vast appeal.

However, we must again plead with young readers of THE ETUDE, aspiring to a public career, to remember that in music, more than in any other art, there is no substitute for real worth in the erection of an enduring reputation. The miracle of success in music is based upon natural receptivity, careful training, and then everlasting work, work, work. Finally, when great ability is achieved, the right kind of a publicity man may perform wonders in finding the best artistic market for the young artist—a market which should become an ever expanding opportunity as the years pass by.

The Violin Has Been My Life

(Continued from Page 545)

especially poetry. The violinist, if he would be a success, must have imagination, and great poetry is a wonderful stimulant of it."

Asked what he thought of gramophone records as a formative influence, Mr. Francescatti said quickly, "To make them or to hear them? They are very valuable in both ways, you know. Every student who has acquired a fair degree of self-criticism should make a record of his playing every month or two. He will be surprised! He will find that some of the effects that most please him do not come out at all; he will notice for the first time that some notes are out of tune; and he will hear himself doing things that he would criticize severely in another violinist. And there will be times when he finds that he is playing better than he thought he could. To hear oneself play is a great lesson!

"As for listening to artists' records, this, too, is most valuable, particularly for the student who is not able to attend many concerts. From records he can learn the *tempi*, the style, the—how do you say?—the 'feeling' of the pieces he is studying and of the masterworks it is his ambition to play later. For the advanced student, the concerto albums are very helpful. If he does not live in a large city he is lucky if he hears the Mendelssohn Concerto, or the Beethoven or the Brahms, played once with orchestra during his student days; but if he has the records he can hear a great performance any time he wishes to. What an opportunity! Not only can he learn what the soloist does to make the music live, but he can, and *must*, learn what the orchestra is doing. For if a violinist expects to play a concerto with orchestra, he must know everything the orchestra will do. If he does not, he will be bewildered and thrown off at the rehearsal and lose his confidence at the concert."

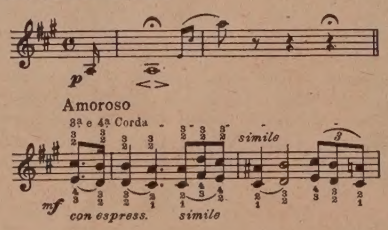
Mr. Francescatti looked thoughtfully at his cigarette for a few moments, then said quietly, "It is strange, isn't it, how things that can be a great help can also be a danger? Records are like that. Listened to in the right spirit, they can help so much, but if they are heard too often they can undermine the listener's individuality. I have heard many advanced students since I have been coming to America, and I could tell that many of them had studied their records too closely. After they had played five lines I knew that they had learned and memorized every *portamento*, every trick of fingering, every little accent and *staccato* dot of their favorite artist. And the result? A misfit—just as if they were wearing Heifetz' or Kreisler's clothes! A student must never ape the mannerisms of an artist he admires; he must never *copy* anyone, not even his own teacher. From the records he can learn the outline, the skeleton, of a sound interpretation; but the details, the living flesh and blood, he must bring to the music from within himself. If he can do this, his playing will have personality and individuality.

"Then, too, he must learn to criticize. He must criticize himself severely for faults of technique or tone and for errors of taste and expression. He must also learn how to criticize the playing of other violinists, but *constructively!* Too many students listen to an artist or a fellow-student with the intention of counting up the mistakes they notice. That is not criticism; that is petty fault-finding, and it does no good to anybody. Criticism here is selection. He must say to himself: '*This* is good, *that* is not so good; *this* I will try to absorb into my own playing, *that* I will forget.' And by this means, too, he will develop his personality, his individual way of expressing himself.

"But what is personality? I do not know. It is like beauty, indefinable; but one knows when a player has it. It is the force, the ether, that carries an interpretation convincingly to an audience. It is not technique, it is not merely tone. These things are just bricks and mortar. Many a violinist has a grand technique and a beautiful tone, yet he does not convince. Perhaps the music is not alive within him; if that is so, he cannot make it alive to the public. Or perhaps he lacks, or has never developed, that vital force that gives out to the audience when he plays. It may be that personality is a sort of inner radio-activity. Whatever it is, one must have it if one is to succeed as a concert artist.

"And, of course, one must have technique. Technique is clarity, equality, control; especially control. One must have absolute control of one's fingers and of the bow. In this country, I am afraid, there is not enough attention given to the technique of the bow. Yet without it, what is there? If a violinist has a poor bow arm, what can he express of his feelings or of the meaning of the music? He can give a hint, but he cannot give a complete realization. And the basis of a sound technique is still—after all these years!—to be found in Kreutzer, Fiorillo, and Rode. If a student can play these studies accurately and clearly at the indicated *tempi*, he is a fine violinist, he is a young artist. And of all these studies, the most difficult, I think, is the first of Kreutzer. What control, what steadiness of bowing it must have! It deserves months of practice.

"These études, Kreutzer, Fiorillo, Rode, are still essential to the training of the young artist, but they should be re-edited to conform to the modern style of technique. Today we use the second and fourth positions much more than they were formerly used—yet who could ever have played the E-flat Concerto of Mozart well if he was not comfortable in these positions? And, in modern music, we often have to play in two or even three positions at the same time. But in Paganini, we meet this, too. Take, for example, the first five measures of the Sixth Caprice:



Here, in one measure, we are playing in three positions without shifting. So far as fingering is concerned, very little in modern music is more complicated. The intervals? Ah, that is another thing. But what a study this is, this Sixth of Paganini! I use it to warm up before almost every concert—this, and the Seventh of Kreutzer, very rapidly, for the bow arm. And, of course, the *Son filé*, the Spun Tone—every artist must practice this regularly.

"But we were talking about modern music. There is much fine music being written for the violin, but not all of it is good *violin* music. Some of it is written against the violin, not for it. Modern composers, too many of them, do not consider the idiom of the violin when they compose for it. They should take a leaf from Ravel's book. When I was touring with him in 1927, he told me that he had taken two years to compose his *Tzigane*. Ravel did not play the violin, but he wanted to write this piece; so he bought the Kreutzer 'Caprices,' the Paganini 'Caprices,' the *Zigeunerweisen* of Sarasate, and concertos by Wieniawski and Vieuxtemps, and studied them. With the violin on his shoulder and his elbow resting on a table, he worked out combinations of fingering. The result? He produced a marvelous virtuoso piece that makes use of all the familiar violin technique and, in addition, some new effects that he himself invented. Thus an artist prepares himself for what he must do.

"There are some students, I am afraid, who think that the modern style of composition is a thing apart. There are, of course, many modern styles, but most young violinists think of them all as 'modern music.' And they think that the only way they can prepare to perform such music is to practice it and it alone. They forget that the greatest modern composers were thoroughly grounded in the classics, and could write well in the older styles before they developed the idiom which best expressed their relationship with the world around them. The ambitious student must do the same, no matter how great may be his sympathy with the modern styles. If he can play Mozart well, he will play Stravinsky or Bloch the better for it.

"Some people think that the trend of modern composition means that the violin as a solo instrument has passed the hey-day of its popularity. I do not believe this. As long as Bach and Mozart and Beethoven are appreciated, so long will the violin be loved. And television is coming. This means that violin music can be brought into homes where the simpler styles of music will be preferred. For the well-trained, imaginative violinist there is a future in television. Of course, it will be a great help to him if he is handsome!"

The contagious enthusiasm with which Mr. Francescatti had discussed these varied topics showed no sign of abating; indeed, it seemed to redouble when American violinists were mentioned. "American violin talent? It is marvelous, tremendous! I have been amazed. Last year I was one of the judges for the Jacques Thibaud 'Grand Prix du Violon' in Paris. There were contestants from all over Europe—and one from America. The American won the prize. The others had technique, tone, style, but he had as much technique or more, a better tone, as clean a style—and he had personality and an individuality that expressed itself freely within the frame of the music. He was outstanding.

"I have heard many other Americans whose talents were big enough to make them famous. If they have character, courage, and much patience, they will arrive. But perhaps these qualities are more rare than talent. Who knows?"

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Learning to Understand Bach

A Conference with

Rosalyn Tureck

Distinguished American Pianist and Bach Specialist

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

Rosalyn Tureck, one of the foremost Bach specialists of our time, comes to her work from a distinguished background. Music has been in her family for centuries. On her mother's side, Miss Tureck traces her descent from a line of cantors for nearly two hundred years; on her father's side, for five hundred years. The paternal branch of her family came from Turkey and, on entering Russia, was called "Turk," from which her name derives. Born in Chicago, young Rosalyn began to play at the age of four, started her studies at eight, and gave her first public concert at nine. Her first teacher was the late Sophia Brilliant-Liven, at one time pupil and assistant to Anton Rubinstein, under whose care the child received an unusually solid background in the classics. At twelve, she had studied most of the works of Scarlatti, Hummel, the early sonatas of Haydn, and Beethoven, all of Bach's "Two and Three Part Inventions," and most of his Suites. Her early training did not exclude romantic music, but lay chiefly in the early classics. By fourteen, she was already giving all-Bach recitals. When she was thirteen, she came to her second teacher, Jan Chiapusso, a noted Bach scholar, whom the girl astounded by memorizing a *Prelude* and *Fugue* from "The Well-Tempered Clavichord," in three days. Under Chiapusso she also studied Bach transcribing. At fifteen, Miss Tureck won the first of her scholarships at the Juilliard School, where she studied with Olga Samaroff-Stokowski. Juilliard entrance requirements demand, among other works, a *Prelude* and *Fugue* of Bach: Miss Tureck offered sixteen, together with a knowledge of harpsichord, clavichord, and organ. After a most distinguished graduation from Juilliard, the girl won the $1000 Prize of the National Federation of Music Clubs, and the orchestral debut of the Schubert Memorial Award, in which she gave three performances of the Brahms B-flat Concerto with The Philadelphia Orchestra under Eugene Ormandy. For two years, she gave concerts of general piano repertory and, in 1937 began her now famous series of all-Bach programs. As a result of the first of these, she won the first Town Hall Award, offered to the young artist to have given the most eminent Town Hall recital of the year. Miss Tureck has fortified her instinctive sympathy with Bach by profound research. Despite the unusually heavy schedule of her tours (not only is Miss Tureck in wide demand, but her Bach series require several recitals in each town), she has always managed to reserve some time for teaching, both privately and as a member of the Juilliard School faculty. In the following conference, Rosalyn Tureck outlines her approach to Bach study. —EDITOR'S NOTE

IF ANYONE says that Bach is dry, mathematical, or dull, you may be sure that the person giving the opinion has never really heard Bach. He may have listened to Bach's music; he may even have tried to play it—but he has not truly *heard* it. An understanding of Bach requires an understanding of the contrapuntal movement of his lines. Now, a perception of the lines in Bach has become obscured to listeners through a habit of listening to music of harmonic tradition, in which a melodic line moving horizontally (in the right hand) is set above a harmonic accompaniment moving vertically (in the left hand). This is the pattern of songs, of most 'tuneful' music—a pattern of important melody and 'less important' accompaniment. It is a beautiful pattern as far as it goes—but it does not apply to Bach! Our Bach problem, then, results from trying to force such an application through the mental habit of expecting it. The average student sitting down to his first encounter with a Bach Invention, invariably tries to read it as

ROSALYN TURECK

right hand melody plus left hand accompaniment. After the first hour, he may give it up as tuneless and dull. Naturally! The work was never meant to be taken that way!

"The ultimate goal of Bach study is to recognize the several lines and to treat them *simultaneously* as both independent melodies *and* closely-interwoven parts of a unified whole. In other words, the lines must 'sound' in their own right, and also as the component elements of the whole piece. That, I repeat, is the *goal*. A long path of study precedes it. And the first step along that path is the development of a sure, clean-cut, disciplined *polyphonic sense*.

"In my own teaching, I begin to build this polyphonic sense by asking the student to learn, by memory, the first of the 'Two-Part Inventions,' exactly as it is written. In memorizing it, he is asked to learn each line separately, so that it can be played independently and without the aid of the other line.

"Now, this might seem to mean the familiar practicing of each hand separately—and at this point, the student must learn to change his mental approach. In studying Bach, he must learn to think, not in terms of *hands*, but of *lines* and *voices*—soprano, alto, tenor, bass. In the *First Invention* (as in most two-part works) it *happens* that the right hand carries the soprano, and the left hand, the bass. But it is always the lines of development and not the hands that are of prime consideration . . . a fact that is clearly demonstrated in the more advanced works where the voices do not 'happen' to fall into any familiar division of right and left hands. This is of the utmost importance in learning to understand Bach.

"When the student has learned the individual lines (or voices) separately and in combination, I ask him to transpose them into all keys. This may be done either chromatically, or in the circle of fifths. Again, each voice is learned separately and then the two are combined.

"The next step is to turn the lines upside-down. The development of the Invention itself *reverses* the subject; what I mean is to play the lines taking the bass in the right hand, and the soprano in the left (playing the bass voice in the treble register of the piano, and the soprano voice in the bass register). Again, each voice is learned separately and in combination, and again the upside-down voices are transposed into all keys.

"This is an excellent drill in applied polyphony, and also an excellent preparation for Bach, whose own development of his subjects uses all kinds of 'turnings around.' Indeed, the many reversals and inversions in Bach are the root of much of the 'difficulty' in understanding him! Thus, the student who learns to put any line into any voice, at any time, familiarizes himself with Bach's idiom. He learns to *think* contrapuntally.

Further Analysis

"More ambitious students may well be encouraged to go on with this kind of work, separating and transposing the lines of other Two Part Inventions. I do not advocate it with three part works. When they have done so, they will find that thinking independently of each line has become a habit—that Bach's idiom is getting to be their own.

"And now a second analysis becomes necessary. We begin to find the independent lines crossing each other and blending harmonically. We analyze the work harmonically and see how the lines fit. Once the student arrives at this point, a number of interesting things happen. He finds himself intellectually stimulated by making the various lines speak independently *and* fit together. He finds that, so far from being 'dull,' this many-voiced Bach is absorbingly exciting. He finds that he has, not a 'strong' right hand and a 'weak' left, but two independent hands, each occupied with fulfilling its own line of expression. And he finds that he is able to think not in terms of *hands*, but of *music*.

"All these are great gains—but the student is not yet equipped to play Bach! He must still learn to project these lines, to make them *sound*. Again we go back to the text, studying each line in terms of its own frame, its own register, its own rhythm. We examine the shape of the individual lines in order to determine the phrasing. The student sees each line assuming its own shape. The clarity of these shapes must be understood and projected by the performer, and readily heard by the listener. And the lively variety of these several lines that move simultaneously, keeps both performer and listener vitally interested.

"An important part of Bach playing lies in an understanding of his use of ornaments. Any really adequate understanding involves years of research into the entire subject of ornamentation—still, that, too, can be approached in a practical way. My own belief is that, in teaching, as few 'orders' as possible should be given. I do not tell a student to play an ornament this way or that. Instead, we analyze the treatment *from the text*. I explain the various laws (and exceptions) governing the particular ornament in question, establishing what may apply and ruling out what may not. Often enough there is more than one way of playing the ornament. I explain this to the student: ask him to go home and mull it over, making his own decision as to what to play. By the time he returns, he has accomplished a great deal more than the merely imitative business of doing what his teacher told him to do. He has exerted personal thought on the (*Continued on Page* 586)

New and Distinctive Master Recordings

ADOLF BUSCH

by Peter Hugh Reed

Handel: Twelve Concerti Grossi, Op. 6; Busch Chamber Players, conducted by Adolf Busch. Columbia set 685.

Bach: Brandenburg Concertos, Nos. 2 and 5; The Boston Symphony Orchestra, conducted by Serge Koussevitzky. Victor set 1118.

Bach: Suites Nos. 2 and 3; The Boston Symphony Orchestra, conducted by Serge Koussevitzky. Victor set 1123.

The orchestra of Handel's and Bach's time was not the same as today—it was more intimate and far less spectacular. We often hear the Handel Concerti Grossi and the Bach Brandenburg Concerti played by modern orchestras but their suppleness of pace and fluidity of expression are best served by the chamber orchestra for which the composers wrote these works. In the annals of phonograph literature, Adolf Busch's performances of the Bach Brandenburg Concertos and Suites are unchallenged, in our estimation, since he has sought to duplicate the intentions of the composer, and has played these works with taste and consummate musicianship. Indeed, Mr. Busch captures the elegant and facile qualities of eighteenth-century music in a wholly admirable manner. His latest work—the Handel Concerti Grossi—calls for the greatest praise; only a hypercritical person would cavil over minor blemishes in the playing. It is the spirit of the performances, the substantiation of the qualities of the works—their melodic appeal, their rhythmic charm, and their nobility of expression—which count and which Busch and his able players happily sustain. In our estimation, this is one of the most important record sets released in a long time.

Koussevitzky's Bach is more luxuriant in tone than Busch's, and more modern in spirit. Some of his tempos are jerky and he employs far more retards than we like. His performances will appeal to those who like a more opulent orchestral quality; they are excellently recorded.

Bartók: Piano Concerto No. 3; Gyorgy Sandor and The Philadelphia Orchestra, conducted by Eugene Ormandy. Columbia set 674.

Bartók: Violin Concerto (1941); Yehudi Menuhin and the Dallas Symphony Orchestra, conducted by Antal Dorati. Victor set 1120.

From Bach to Bartók may be about as long a step as music can show, yet the worth and appeal of this music is such that the music lover need not fear the step. One of the greatest composers of all time, Bartók in much of his music is so intensely subjective that the average listener cannot grasp his import. But in these late works, we find the composer objective and immediately accessible. The piano concerto is an exhibitionistic work, whose outer movements have a rhythmic swing, while the middle movement is suggestive of a nature scene with a beautiful inner section. The violin concerto is also a virtuoso score, wherein the composer's expressivity transcends his craftsmanship. The blend of beauty and subtle rhythmic patterns in the slow movement make it of enduring appeal; the style is appropriately masterful in the long opening movement, and the finale is in the manner of a *moto perpetuo*. It would be hard to imagine a better performance of the piano concerto than Sandor, a Bartók pupil, gives. He has the technical equipment and, in the softer passages, the sensitivity of touch to make everything seem just right, and Ormandy gives him a smoothly integrated accompaniment. Menuhin plays the violin concerto very well indeed, and the Dallas Orchestra and Mr. Dorati give him fine support, but here one finds the solo instrument favored a bit too much. If the reader has not heard these sets, we recommend that he do so; they both own great interest and appeal.

Schubert: Symphony in C major; The Philharmonic-Symphony Orchestra of New York, conducted by Bruno Walter. Columbia set 679.

Schumann: Symphony No. 4 in D minor, Op. 120; The Cincinnati Symphony Orchestra, conducted by Eugene Goossens. Victor set 1124.

Tchaikovsky: Symphony No. 2 in C minor, Op. 17; The Minneapolis Symphony Orchestra, conducted by Dimitri Mitropoulos. Columbia set 673.

Tchaikovsky: Symphony in B minor, Op. 74 ("Pathétique"); The National Symphony Orchestra, conducted by Albert Coates. Decca set EDA-21. Also by the Hollywood Bowl Symphony Orchestra, conducted by Leopold Stokowski. Victor set 1105.

Blitzstein: Symphony—The Airborne; The New York City Symphony Orchestra, RCA-Victor Chorale, Charles Holland (tenor), Walter Scheff (baritone), Robert Shaw (narrator), conducted by Leonard Bernstein. Victor set 1117.

Shostakovich: Symphony No. 9, Op. 70; The Philharmonic-Symphony Orchestra, conducted by Efrem Kurtz. Columbia set 688. Also by the Boston Symphony Orchestra, conducted by Serge Koussevitzky. Victor set 1134.

Stravinsky: Symphony in Three Movements; The Philharmonic-Symphony Orchestra of New York, conducted by the composer. Columbia set 680.

Here is a goodly selection of symphonies. The Schubert C major of the "heavenly length" is a work which "conveys on a grandiose scale," as one writer (Mosco Carner), has said, "and in a more objective way what the lyrical miniatures (the songs of *Die Schoene Muellerin* and *Die Winterreise*) express in an intimate and subjective manner." Walter plays this work even more admirably than he did in an earlier recording, his treatment of rhythmic patterns is smoother and more cogent, and the recording is superb . . . The Schumann Fourth, despite its less distinctive thematic material when compared to his other symphonies, seems to us a more logical and more closely integrated work. Goossens' performance is admirable for its vitality, and the recording is better contrived than previous issues of the score . . . Tchaikovsky's "Little Russian" Symphony (No. 2) is a friendly and likeable work, more classical in style and less concerned with dramatization of personal emotions than his last three symphonies. Although Mitropoulos' performance is one of sustaining musical attainments, the recording hardly does it justice. Our preference leans towards the earlier set by Goossens . . . Two new versions of the "Pathétique" reveal widely divergent interpretative viewpoints. Coates gives the work a straightforward reading, admirable for its dramatic restraint, while Stokowski indulges in retards, accelerations, and dramatic excesses which are far from cogent. If one owns a machine of wide range the Coates set will surpass the latter, but on the ordinary machine the fine Victor recording will be most satisfactory.

Of the three modern symphonies, the Stravinsky is musically the most rewarding, yet its appeal is not for every man. Blitzstein's Airborne is not really a symphony—it is a combination of dramatic cantata, opera, and symphonic poem. Its appeal is theatrical and not enduring, and like all works in which a narrator holds forth, the musical portion is apt to be devitalized. The performance is a capable one—the recording excellent . . . Shostakovich's Ninth owns a certain gaiety and exhilaration, but is musically trite. Most reviewers give the palm to Koussevitzky, but to our ears the Kurtz performance has praiseworthy qualities—he achieves more exuberance, a broader touch of humor, and a carefreeness that is not as evident in the more carefully polished performance of Koussevitzky, and the Columbia recording has an edge over the other. The fact that the Koussevitzky set takes only three records to the four in the Kurtz set (the latter makes an unnecessary repeat in the first movement and ends up with only an inch of music on one disc face) may influence most in the Koussevitzky's favor . . . The Stravinsky symphony, closely akin to his "Sacre du Printemps" in spirit, is a neo-classical work in which there is "a lean muscularity of movement and an instinctive agility in the execution of a precisely meditated maneuver." The work has three movements—the first of which, a sort of Symphony Overture, is most impressive in its autogenous expansion; the second, an intermezzo, has a delicacy of mood *sans* sentiment; while the finale, the least successful of the three, is disjointed and unrelenting in its mechanistic drive and far too abstruse for its own good. The dramatic content and instrumentation of the score are in keeping with the esthetic economy of its composer. The work is clearly and realistically revealed in a splendid recording.

Ravel: Daphnis and Chloe—Suites I and II; The Paris Conservatory Orchestra, conducted by Charles Münch. Decca set EDA-29.

Stravinsky: The Fire Bird Suite; London Philharmonic Orchestra, conducted by Ernest Ansermet. Decca EDA-30.

Thomson: The Plough That Broke the Plains—*Suite;* The Hollywood Bowl Symphony Orchestra, conducted by Leopold Stokowski. Victor set 1116.

There is a volatility in Münch's playing of the Ravel ballet music which is welcome. On a high-fidelity machine, this recording brings out more color, nuance and detail of the score than will be heard from other recorded versions . . . The Fire Bird set is also magnificently recorded, but on (*Continued on Page* 600)

RECORDS

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The Etude Music Lover's Bookshelf

Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the price given on receipt of cash or check.

by B. Meredith Cadman

Key to Key

"Complete Treatise on Transposition." By Charles Lagourgue. Pages, 68. (Paper bound, octavo size.) Price, $1.50. Publisher, H. C. L. Publishing Company.

A short manual of transposition along the lines taught in many continental schools but little known in English. At the very start the student is introduced to the various clefs—G Clef (Treble Clef), F Clef (Bass Clef), Soprano Clef, Mezzo-Soprano Clef, Alto Clef, Tenor Clef, and Baritone Clef. Since, in piano music, only two of these clefs are employed, this system requires that five additional clefs be learned at the start.

There can be no question that the student who has mastered these clefs will find his difficulties with transposition much reduced. Your reviewer, while studying at a famous European conservatory, was obliged to learn to play in four different clefs before he could enter a class in score reading. Once he began to study transposition, he found the training very helpful. Mr. Lagourgue's book has many useful hints that will prove most helpful to the student who really wants to learn transposition.

Musical Medicine

"Music in Hospitals." By Willem van de Wall. Pages, 86. Price, $1.00. Publisher, the Russell Sage Foundation.

Few men have been engaged so continuously in the subject of musical therapeutics as the noted Dutch specialist, Dr. Van de Wall. Dr. Van de Wall is not a physician. His degree is Mus. Doc. His musical work started as a harpist and he has played with several of the great symphony orchestras here and abroad. He pioneered in music in connection with social and health work, and most of his life has been spent in colleges and universities. Mental hospitals and prisons have been his laboratories. After the War he was Head of the Adult Education Section in the Division Office of Military Government for Germany.

Your reviewer has been engaged with him in observing many experiments in his clinical work which always have been done under the supervision of physicians of standing. Few men have made as important a contribution to musical therapeutics, and "Music in Hospitals" cannot fail to be a standard reference book.

American Folk Songs

"Sing of America." Folk Tunes collected and arranged by Tom Scott with Text by Joy Scott and Wood Engravings by B. Brussel-Smith. Pages, 83. Price, $4.00. Publisher, Thomas Y. Crowell Company.

Mr. Scott, a well known singer of folk songs, has collected and arranged a representative group of ditties from various parts of America and has set them to the simplest possible harmonies, so that they are available to a very large audience. Each song is preceded by annotations suggesting the spirit and background of the text. They reflect the folk spirit of our pioneers in very direct and enjoyable manner. There are thirty-five songs in all.

THE ERIE CANAL
An Illustration to a Folk Song,
by B. Brussel-Smith for
"Sing of America"

The Animals Go 'Round and 'Round

"Menagerie in F Sharp." By H. W. Heinsheimer. Pages, 275. Price, $2.75. Publisher, Doubleday & Co.

This is an exceedingly clever book by a widely experienced man who has had connections with many of the famous modern musicians and publishing houses. Driven to America by war conditions, he set out to make a new career in a new world.

Associated for years with the famous Universal *Verlag* in Vienna, Mr. Heinsheimer came under the influence of one of the most influential figures in the publishing field in Europe, Dr. Emil Hertzka, who as director of the Universal Edition, was the moving force in most of the great musical undertakings in the Europe of his time. It was your reviewer's privilege to know Dr. Hertzka at his home in Vienna and when he visited Philadelphia. His astuteness in picking out and developing young composers makes a little drama in itself. Mr. Heinsheimer recounts this with skill and understanding. Nothing was quite too "modern" for Dr. Hertzka, provided the public curiosity was sufficient to bring him a profit. He was smart enough to know that if the critics violently condemned an opera because it was a flood of dissonances, that opera might become a sensation and people would run to see it, just as they run to a fire. Once the fire is out and the embers lay smoking, they have no desire to see it again. It was inconceivable to many people how a publisher could afford to issue such a carnival of noisy excrescences as Alban Berg's "Wozzeck." We learn from Mr. Heinsheimer that "Wozzeck" was a financial success. But where is "Wozzeck" given in these days, when the world is surfeited with the post-war wake of ugliness?

Mr. Heinsheimer, in his lively American explorations in music, finds an exciting field in music and grasps the American picture with surprising perspicacity. His report on Hollywood is well worth the price of the book.

More Musical Aesthetics

"In Search of Beauty in Music." By Dr. Carl E. Seashore. Pages, 389. Price, $4.50. Publisher, Ronald Press Company.

Dr. Seashore, for thirty-six years one of the leading educational figures of the Middle West, where he located at Iowa State University, is one of the most original and inventive of psychologists. He certainly deserves the degree of V.V. (venerable and vernal) because, while he writes with the authority of a pundit, his touch is as fresh as a teen-ager. If you doubt this you should read the chapter "Music as Play," in his new book. He believes in the psychological importance of play, all the way from childhood to the crowning years of life, of deriving pleasure from music. Life without play is meaningless to Dr. Seashore. He writes:

"The stimulation of the senses is a source of play. Basking in the sun is a temperature play. Sweetmeats are frequently eaten not for their food value but for the agreeable stimulation of the sense of taste; ev bitter and sour substances are played with. Color nature, in pictures, in dress, and in ornaments is pa of the enjoyment of life; so also is form, both in re objects and in drawing, painting, sculpture, and arch tecture. The music lesson may become work, but t artist in music 'plays' and reaches his highest maste through play. The racial development of music a poetry is largely the spontaneous result of play; wh genuine and a true expression of impulse, art ev carries the quality of play.

"The exercise of memory is a variety of play. T power of reminiscence is one of the charms of li Primitive man was a story-teller. We memorize a gre deal for the mere pleasure of memorizing. Recogniti gives a feeling of warmth and possession, as in t appreciation of the drama or the interpretation historical events. The exercise of the imagination is form of mental play. The effective novelist lives wi his characters. It is the play illusion that makes t

DR. CARL E. SEASHORE

writing artistic; and the same spirit is transferred the reading of fiction and poetry. The theater is nature as well as by name a playhouse. The imagin tion invites play, even the shocking and the grotesq Imaginative play constitutes the charm of reverie, mental romance, of musings and idlings. The ch plays with sticks and toys; the adult plays more images. A score of men engage in action on the foo ball field, while thousands replay the game in t grandstand.

"The exercise of the most distinctive mental proce reasoning, may also be play or its close parallel, game. The guessing of riddles, the flash of wit, the of conversation, and chess are all plays of thought. T emotions enter distinctively into mental play, in th their very presence reflects the enjoyment of the pl impulse. Even the despondent misanthrope plays wi a morbid craving for bad news, tragedy, and misfo tune. Indeed, we enjoy or (*Continued on Page* 58

The Teacher's Round Table

Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.

Conducted by

Maurice Dumesnil

Eminent French-American Pianist, Conductor, Lecturer and Teacher

Short Cuts

My daughter, age fourteen, has played the piano for five years. I started her, and now she is studying with the best teacher in town. She is wonderfully gifted and loves her piano; but she is bored by the exercises, scales, and so forth, which her teacher gives her, and I cannot get her to practice them. I have two questions to ask you. 1. Do you think that one with her exceptional talent could do without all that tedious work? 2. Is there some substitute, some special material which would be a short cut to technical perfection?—(Mrs.) E. D. S., Ohio.

1. No. 2. None.

Wants Debussy Etudes

I am an advanced piano student, and have studied a number of years with master teachers. I love Debussy, but only until recently have I developed great admiration for his "Etudes." I have your book on "How to play and teach Debussy" and it has helped me a great deal; however, as the "Etudes" are so entirely different from other piano compositions that he has written, I would appreciate, from you, a little more detailed advice on the correct approach as to the pedaling, phrasing, and tonal colors when playing these difficult works.—G. D., Ohio.

When you call the Debussy "Etudes" ifficult, you're putting it mildly! Why . . . ney are more than difficult, and I can ardly find adjectives to describe their nbelievable resistance to the best deeloped technic, their perilous, *slippery* ianistic realization which causes one to eel insecure, as if "sitting on the edge f the chair," their tremendous pedaling roblems, their awkwardness of hand nd finger positions, to mention only a ew characteristics. And to think that it as all planned by Debussy, carefully, urposely, and wilfully! "I am going to ake trouble for the pianists," he delared with a twinkle in his eyes. "The tudes will be an excellent ground for stablishing new interesting pianistic ecords." To this I will add only two ords: "And how!" Nevertheless, let's ention quickly that all efforts spent on ese complex, unusual compositions will ot be wasted, for I know of nothing else hat can bring such extraordinary reilts in all aspects of technic. They beng to what might be called Debussy's hird period, entirely different from his revious elusive, delicate style. Here we nd everything: tragedy, humor, bravura, issonance, polytonality. Let me quote ebussy himself: "I have put much love nd faith in the future of the 'Etudes'," e wrote. "It it my conviction that it is nnecessary to bring additional gloom to echnic in order to appear serious-mindd: a little charm has never harmed nything, as Chopin has already demontrated. Truthfully, this music hovers bove the summits of pianism." Then ebussy continues: "When I play the Etudes' my fingers sometimes balk in ront of certain passages, and I must atch my breath as if climbing a mouain. But beyond their mechanical adantages, I can say without boasting hat I am happy to have created a work hich will occupy a special place, for the Etudes' will also enable the pianists to etter understand that one must not nter the kingdom of music equipped nly with fearless hands."

It is impossible, of course, to give you etailed advice on the approach to an dequate performance of the "Etudes." But you will be on the right path if you follow, amplified and carried further, the principles used in Debussy's great works of the second period (*Images, Estampes,* and *Preludes*). Tonal research, careful adjustment of sonorities, and sensitive pedaling are in order, with the discreet flexibility, the "discipline within liberty" recommended by the master himself.

Parent-Teacher Relationship

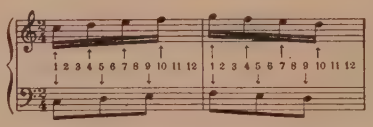
Is it possible for you to explain why most parents fail to understand a music teacher? They want their children to learn thoroughly and play well, yet, when the teacher appeals to the parents for coöperation with regard to better practice, they become hostile and usually stop the child's lessons. The teacher is condemned without a hearing; she is wrong, and the pupil is right. Would it be advisable to let the pupils do as they please, and say nothing? Cannot parents understand that their help is needed at times, and that the teacher cannot perform miracles?
—(Mrs.) F. E. M., Oregon.

Frankly, I do not think that your generalization is in keeping with real conditions, or does justice to the parents. Those whom you describe are the exception, rather than the rule. Many parents are coöperative and understanding. There are, in particular, many mothers who are musically inclined, who took lessons in the past and continue to play the piano in the present. Many fathers likewise love music, even if their tastes lean more toward popular tunes than toward the classics. But in most cases, both father and mother are proud of their children, and eager for a constant betterment of their accomplishments. Consequently, progressive piano teachers should make it a point to analyze the parents' psychology a little more closely. It differs greatly from one home to another, of course, and each situation should be handled accordingly. Why not become more acquainted with the families of your young students? Then you would *feel* exactly what musical diet to use in each case, and it would be up to you to devise a program which would prove valuable for both progress and entertainment. Friends and visitors often will ask a child to "play something," when they call. This is an issue well worth considering, for which preparation ought to be made. If you have a complaint to make, or a request to present for more coöperation, by all means avoid the telephone. The tone of a voice may sound so differently that way, and a smile cannot be transmitted over the wire. A proper personal approach may well eliminate most of your trouble. Of course it is not advisable to "let the pupils do as they please and say nothing," but when you do say something, try to use your most convincing manner, bearing in mind that a little touch of humor, used properly here and there, can perform miracles; and that, above all, "a soft answer turneth away wrath."

Finally, and for a complete survey of relationship between teachers, parents, and pupils, may I refer you to the excellent book by William Krevit: "Music for Your Child." Details concerning it can be found on Page 191, April, 1947 issue of THE ETUDE, where it was reviewed and highly recommended by B. Meredith Cadman.

More on Three-Four Trick Rhythms

"In a recent issue of THE ETUDE," writes H. J. K. of Wisconsin, "you explained a method of procedure in learning the three against four rhythm which is found in Chopin's *Fantasie-Impromptu*. This method should be effective in most cases. However, if the difficulty should persist with unusual stubbornness the following method may be used as a last resort:



"The time required for each sixteenth is one-fourth of a beat and the time required for one note of the triplet is one-third of a beat. If one-twelfth of a beat is used as the common interval of time, three of these intervals are counted for each sixteenth note and four intervals are counted for each note of the triplets, as indicated above. The student counts one-two-three-four-and so forth, up to twelve. At the count of one, he plays *C* with the right hand and *C* with the left hand, simultaneously. At the count of four, he plays *D* with the right hand. At the count of five, he plays *D* with the left hand, and so on, as indicated by the arrows. The speed of the count is gradually increased. When a sufficient high speed is reached, the count is omitted."

Well . . . Well . . . My sincere congratulations and thanks to H. J. K. for his thorough, and perfectly accurate demonstration of that three-against-four never-ending bugaboo stirred up by Chopin's *I'm Always Chasing Rainbows;* excuse me, *Fantasie-Impromptu*. It is mathematically sound, and absolutely to the point. But there is a fly in the ointment, and here it is: *speed*. In the March issue of THE ETUDE, after suggesting a similar process for the rhythm of two against three, I said: "This method, however, cannot apply to three against four, for the placement of notes is too fractional." All goes well and smoothly, of course, as long as the student proceeds at a snail's pace. But at this stage the mind is too deeply absorbed in counting and following the arrows to permit any benefit to the fingers themselves. Then if one tries to gradually increase the speed of the count, it becomes something of an inextricable tongue and finger twister from which little, or nothing at all can be expected. In conclusion: this particular difficulty is tricky in more ways than one, for I have seen mediocre students deal with it easily and without any trouble, while others, far better gifted by nature, could never get their fingers to overcome it. Let's not be pessimistic as regards the latter: *A Song to Remember* will soon be a thing of the past, the *Fantasie-Impromptu* will regain its normal place, and they can well afford to leave it alone, for the pianistic literature—Chopin himself—is rich in masterpieces which will bring as much, or more, satisfaction and reward.

Tired Hands

I am a normally developed girl of twenty-two. My piano lessons started when I was eight. When I was twelve our family moved to another town where no piano teacher was available, and from then on such lessons as I had were few and far between. At present I am having regular lessons, but here is my trouble: in playing long octave or *tremolo* passages, the muscles in my forearms tire very quickly, causing loss of power in the fingers. My teacher says it is lack of strength and feels that it may be overcome by practice, but all my efforts fail to produce satisfactory results. How should I go about acquiring that badly needed strength? May I also have your opinion on two other questions: 1. Does typing harm my hands for the piano. What specific activities should a pianist avoid? 2. Is it true that washing one's hands when they are tired (after practicing) is injurious? The doctors whom I have consulted have conflicting opinions.—(Miss) K. A. M., California.

It seems to me that your trouble comes not so much from a lack of strength, as from a lack of relaxation and flexibility! Perhaps in your practice, and your efforts to acquire strength, you stiffen up; and this goes directly against your aim. In your place, I would study alternately plain, and *broken* octaves, in all keys, without looking for volume of tone, or much speed. The value of scales in broken

(*Continued on Page* 585)

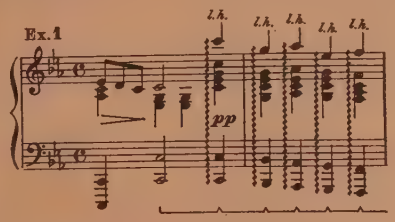
Techniques of Damper Pedaling

by George MacNabb
Member of the Faculty, University of Rochester

Readers are referred to Mr. MacNabb's article, "The Pedals—The Soul of the Pianoforte," in THE ETUDE for September 1947, giving opinions upon the fundamental principles of pedaling. —EDITOR'S NOTE.

ONE of the most common conveniences of the damper pedal is that of sustaining arpeggiated chords, thereby producing flowing harp-like effects. Frequently, in wide-spread rolled chords made up of many notes, the top notes are taken with the left hand coming over the right hand. In order for the left hand to return quickly to the lowest bass note of the next chord these top notes may have to be released as soon as played. However, due to the sustaining quality of the pedal these top notes will not appear *staccato* or detached. It is important that the lowest bass note of such rolled chords be caught by the pedal and that none of the sound of the preceding chord remains.
Example: *Chorale* from Prelude, Chorale and Fugue," by César Franck.

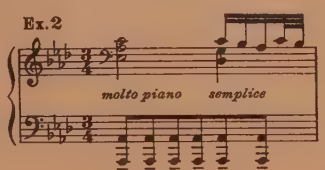
Ex. 1



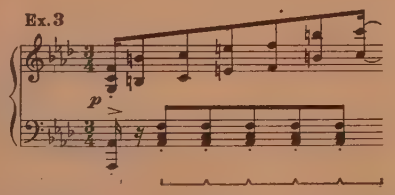
Brilliant and powerful chords, widely spaced, which must be played with a sharp *staccato* in rapid tempo are made to appear *legato* by the use of the damper pedal. Examples may be found in the closing measures of *Etude en Forme de Valse,* Op. 52, No. 6, Saint-Saëns, and in the opening measures of Tchaikovsky's Concerto in B-flat minor.

In pedaling a melodic passage, consideration must be given to both the harmonic changes in the accompaniment and the interval relationships of the melody itself. Chromatic and adjacent notes may demand individual or no pedaling, according to the *tempo;* (Examples: Sonate, Opus 27, No. 1, *Adagio con espressione,* Beethoven.)

Ex. 2

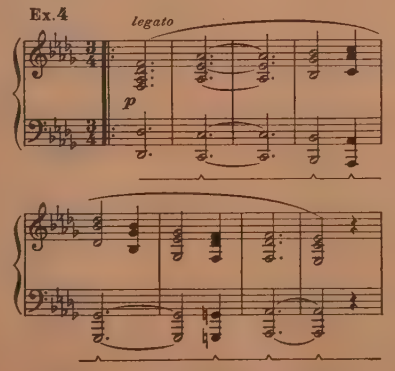


Ex. 3



whereas melodies of a chordal character may need fewer changes of pedal. The damper pedal is an absolute necessity if a melody with *staccato* chords for its harmonic background is to be sustained.
Example: Trio from Scherzo from Sonata, Op. 5 in F minor, Brahms.

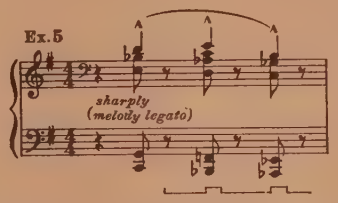
Ex. 4



In such instances the pedal is depressed just after each *staccato* chord has been sounded and released.

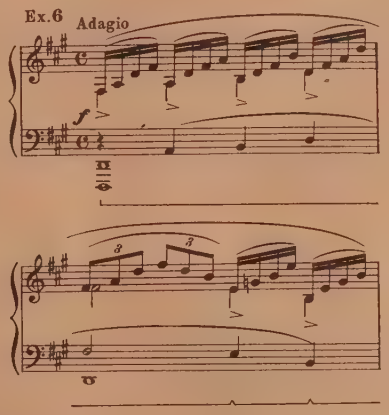
When a melody is supported by a brilliant, moving (Example: Reminiscence, from Three Miniatures, Hanson.)

Ex. 5



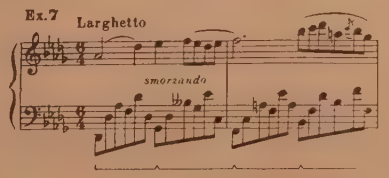
accompaniment, or when the melody is intermingled with an arpeggiated accompaniment the pedal is indispensable in sustaining both melody and accompaniment and in giving the hands freedom to execute both.
Example: *Polichinelle,* Op. 3, No. 4, Rachmaninoff.

Ex. 6



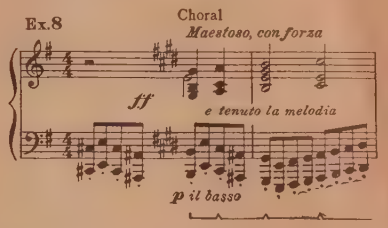
An exquisite effect may be obtained in *pianissimo* melodies made up of adjacent notes by changing the pedal only as the harmonic background changes. Such melodies would sound insignificant if the pedal were changed on every adjacent note, or were omitted entirely. In similar melodies played *fortissimo,* the pedal should be changed more frequently than even the harmony dictates.
Example: Nocturne, Op. 9, No. 1, Chopin.

Ex. 7



Related tones are those which vibrate sympathetically with tones and overtones of one harmony. Tones unrelated to a certain harmony will not vibrate sympathetically with it. However, related and unrelated tones may often be pedaled together advantageously, particularly when the related tones and their sympathetic vibrations are strong enough to overpowe the vibrations of the unrelated tones.
Example: Choral from Prelude and Fugue, Op. 3 No. 1, Mendelssohn.

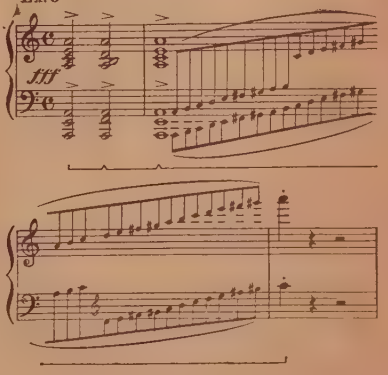
Ex. 8



There are times when chords of a prolonged identic harmony demand consideration for a change of peda because the intensity of their sympathetic vibration interferes with clarity. An example of this may b noted in the opening measures of the Tchaikovsk Concerto in B-flat minor.

The damper pedal gives great brilliancy to run cadenzas, and rapid passages. In rapid *fortissim* passages (the pedal should never be used in slow scal passages, for obvious reasons) a terrific din or flouris of sound is created. Whenever the blur is too unbear able (unless this disagreeable detonation is specif cally desired), changes of pedal will be necessary. I pianissimo scale passages the result is like a delicat (Example: Etude, Op. 25, No. II, Chopin.)

Ex. 9



breath of sound. Generally speaking, volume an velocity are considerations for pedal changes in scal and running passages. Obviously, slow speed and grea volume will require more pedal changes than grea velocity and little volume.

In ascending scale passages with a changing har monic background of chords the pedal must be change to coincide with the harmonic changes. Without an pedal the scale passages would sound dry and th chords would be disconnected; without the correc pedal changes the chords would be submerged i muddiness.

Caution must be exercised (*Continued on Page* 583

LUCREZIA BORI

My Hall of Memories

Famous Singers I Have Known

by Andres de Segurola

Eminent Operatic Basso and Teacher
Former Member of the Metropolitan Opera Company

Part Two

MARY GARDEN AS MÉLISANDE

GREETINGS! Greetings! It is very gratifying to see you all back with some newcomers. Let us continue our visit of this Gallery of Fame, and by the way, these words make me call your attention to the fact that a person can be famous without being "great." Please keep this in mind during this excursion of ours. Which at this point brings us in front of a famous cantatrice: Luisa Tetrazzini.

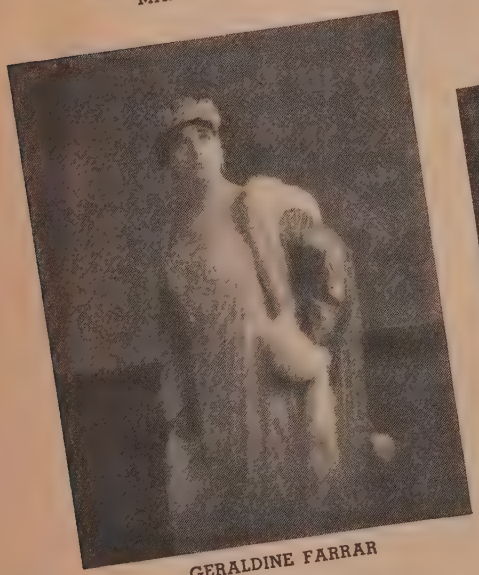
I do not understand why the character of *Rosina* from the "Barber of Seville" was chosen for this painting of her, because *Rosina* was certainly not one of Tetrazzini's best operatic presentations. Her stage mannerisms and her stocky figure were certainly not characteristic of the sparkling, gracious, aristocratic *Rosina*. And I well know it, for in 1908 I made my very first appearance before a New York public, singing the role of *Don Basilio* in that Rossini masterpiece opposite her.

Tetrazzini's vocal instrument was a very peculiar one. Wonderful highlights next to deplorable shortcomings. High and superhigh tones of exceptional brilliancy and outstanding size for a coloratura, next to a gamut of low and middle tones of white, lifeless, and childish production. There were two distinct contrasting voices in one. Furthermore, while her *staccati* and *fioratura* passages were always delivered with dashing technique, it was practically impossible for her to sing competently any *andante* so frequent and so remarkably beautiful in the great majority of the coloratura operas, particularly in those by Bellini and Donizetti.

Contrary to what happened to her colleague Melba, Luisa Tetrazzini never enjoyed the admiration of her own countrymen, the Italians. Here is an example: In the fall of 1913 the popular and distinguished conductor, Maestro Campanini, brother-in-law of Luisa and well known in New York and Chicago, arranged a series of operatic performances for the special purpose of introducing that kin of his to the public of Parma his native town, which by the way, boasts the privilege of having one of the most exacting and bold operatic audiences in Italy. On that occasion the role of *Don Basilio* was entrusted to me once more.

An Unjust Appraisal

The evening of the opening performance, on entering the beautiful and historic royal theatre of that city of Parma, aligned on both sides of the corridor to the dressing rooms was an array of splendid baskets of flowers of all shapes and (*Continued on Page* 592)



GERALDINE FARRAR

FRANCES ALDA

LUISA TETRAZZINI

CLEOFONTE CAMPANINI
Former Director and Manager of the Chicago Opera Company, as sketched by Enrico Caruso, peerless tenor.

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Speech and Singing

by Gertrude Walsh

Author of "Sing Your Way to Better Speech"

Miss Walsh has been an instructor of speech at many colleges, including Ladycliff, Mount Saint Vincent, and Hunter, and is well known as a lecturer upon her subject.
—Editor's Note.

WHY DO WE not understand the diction of singers? Is it not possible to ennunciate distinctly without sacrificing the vocal quality? hese questions are being asked over and over by the iusic critics as well as the laymen.

For years many have been of the opinion that the nglish language is difficult to sing. Today that idea ; being challenged by some of the ablest educators in ne field of song. We know that English, well spoken, esults in beauty of sounds and melody. If one is able o effect such good results when speaking English, why s not the same medium, correctly used, effective for inging, which is enhanced speaking. Since the majority f singing teachers believe that singing and speaking re closely related; since many in the field of speech dvocate singing lessons for the speech pupils; and ince these ideas are being accepted more and more, is t not timely to consider the correlation of these two ubjects in our schools? The idea of correlating singing nd speaking is not new. Centuries ago Cicero said that he way to fine tone production is by way of correct pronunciation. Today we do not acclaim any one a true rtist in either speech or song unless he communicates is message in a manner that can be understood. An ndistinct speaker annoys us. But somehow we have aken for granted the indistinct diction of the singer. How often do we sit an entire evening listening to songs vithout words.

In the age in which we are living, it is of the utmost mportance that we transmit our thoughts clearly and listinctly if we wish to effect better understanding and oöperation among world groups. For this reason, speech training is taking a paramount place in the well organized curriculum. Song has always been recognized as a universal means for communication of feeling. But the singer rarely communicates his ideas. The poor diction of singers and the inadequate voices of speakers are convincing leaders in education that these subjects should be more closely related in both the elementary and high schools.

Similarity in Speech and Singing Techniques

When the modern singing teacher tells us that good singing and good diction are synonymous; that good diction results in correct tone placement . . . is it not timely that the singing and speech teachers become aware of the close relation of their subjects and the contributions they can make to each other.

Place the fundamental needs of the pupils side by side. Are not their problems identical and their beginning techniques similar? The astonishing thing is that the singing and speech teachers have not worked together long ago. When a normal pupil (one who has no physiological or structural deficiencies) begins to study speech, what is discovered? Usually he has no idea of basic conditions for tone production. His muscles may be flabby from lack of use or tense from misuse. He has no conception of breathing in relation to tone. He uses only the area from the mouth to the top of the larynx when speaking. Many pupils are not aware even of those parts. That speech is a function of the total organism is an entirely new concept. The first step is to awaken the pupil to an awareness of how he is using his vocal instrument. He is taught to relax, to free the muscles from constrictions and to become aware of the responsiveness of the entire being. This release of tension helps him to realize that breathing is a total functioning and to recognize the feeling that accompanies freedom from strain in the region of the throat muscles. Such an approach is of paramount importance in the beginning for both speaker and singer.

In the November, 1945 issue of "Voice," Alfred Lukin says; "There are two prime problems in the mechanics of learning to sing. One is breathing and the other is the vowel." And he adds that the learning of the simple technique of vowel formation makes it possible to control the cavity, and these perfectly formed cavities or vowel patterns result in better resonance. The only muscles that we are able to control and shape are those in the pharyngeal and mouth area. This will be discussed more in detail later.

I should like to add to these two, another prime factor . . . release of tension of the muscles. As said before, when they are free from constriction, they will respond readily to the vowel moulds, and transfer from sound to sound with agility. But more important than all, breathing will find its proper level only when the larger intercostal and those of the diaphragm and abdomen are free to respond. With such elasticity it will not be necessary to force a deep intake of breath. To tell the pupils to pack the breath against the diaphragm, to push or hold the muscles of the abdomen, or to hold the breath, results only in constriction of the parts pushed or held. It needs no discussion to convince anyone that such distortions may cause hypertensions of the more delicate muscles involved in voice production.

Up to this point the techniques used for the singer and speaker are similar. However, at no time does the speaker ever attain the heights of pitch levels required of the singer. The intervals of pitch are never so wide. Nor is the quantity of the vowel or the continuant consonant sustained so long in speech as in song. The musical instrument helps the pupil of song to attain these elements. It is the recognition of these elements that the speech pupil needs.

Because he is completely unaware of the physical preparation for speaking, his tones are often throaty and thin. This lack of volume is no aid for distinct speech. He may think logically but his voice will not respond as he has little or no vocal range. Rarely does he change pitch levels. The result is monotony in both reading and speaking. Because he has had no ear training he thinks of emphasis as mere exaggeration.

An exercise which is illuminating to the speech pupil is the sustaining of the vowel or the continuant consonant to a music note until he hears the resonance of the sound. Another ear training exercise, in which the drill on the sound to be learned is set to music, helps to establish basic conditions for tone. A response results from singing the drill which never could be attained by the mere repetition of the sound on a speaking pitch level. For instance the singing of any one of the following sounds *p-b-w-f-v*, combined with the sound *a* as in *a*h, up and down the scale or to some familiar melody, will not only train the ear to hear and discriminate between the various sounds but will free the muscles around the mouth and jaw involved in the production of sounds. The same approach can be used for the tongue and teeth sound *th* or the tip of tongue sounds *t-d-l-n*. Any of the sounds of the language may be repeated in a simple jingle and set to a melody. In the following example the chorus of *Jingle Bells* is used.

Peter picked the peppers sweet,
Put them on a plate;
Bobby baked the bread and beans
But it was getting late;
Papa peeled the peaches bright,
Put them out of sight;
Bob was grumbling, Pete was mumbling
We have appetites.*

While singing they observe the need for breath, the agility or lack of response in the muscles, the variety of tones, emphasis, and projection. These factors can be carried over readily to speech. The development of range, flexibility, volume, and resonance in the singing classes would prepare the pupil to respond vocally when speaking or reading, or when interpreting literature. In this basic voice building, singing lessons would be of supreme benefit to the pupils in the speech classes. It is a vision now but let us hope that in the not-too-far-distant-future, speech and song will be taught in the same department in our schools.

What can the speech teacher contribute to the singing teacher? Nothing will give the pupil such an exact picture of the forty sounds of our language as the study of the International Phonetic Alphabet. This scientific approach to the language sounds is a most efficient method for training the ear and for teaching the accurate placement of the speech patterns. The Roman alphabet is totally inadequate. It has only twenty-six letters to represent forty or more sounds in our language. Spelling does not always indicate how words should be pronounced. The following words are spelled differently yet all have the same vowel sound: *euchre, Lou, Sue, few, through, too, two, do.* The next group is spelled alike and the vowel sound is different in each word: *through, would, thought, though, rough.* The foreigners are helpless. The singing and speech pupils are confused because the letters do not give the exact sounds as heard in the correct pronunciation of the word. Nor do the letters of the Roman alphabet tell him what to do with his tongue and lips in order to make the desired sound.

Study Phonetics

The phonetic alphabet gives one letter and one only for every sound. Each letter is a symbol for the organic placement that will bring the desired auditory result. So accurately has it been worked out that a departure from a rounded position of the lips as, for instance when producing the sound of *oo* as in *loom*, results in a flat tone. If the front of the tongue is low instead of high, *lat* and *gat* are heard instead of *let* and *get*. If the back of the tongue is depressed, when saying *love*, the word is distorted into *lahve*. And you are all familiar with the *hahnd* that should be *hand*. Such distortions make it evident that the singer is straining to open his throat at the expense of losing the vowel value.

A study of phonetics gives exact directions for clean-cut and distinct consonants. It classifies them, telling where and how they are articulated, whether they are voiced or voiceless, stop-plosive or continuant. Exact directions are given for raising or lowering the back or front of the tongue when making the vowel sound. Such suggestions as placing the tone in the front of the face, singing the vowel in the head, or focusing the tone on the lips may be good kinesthesia but leaves the pupil with no accurate notion of what he is doing. The coördinating and functioning of the muscles to produce vowels and consonants, the agile transfer from sound to sound, and the auditory discrimination must be automatic. It will take hours of practice. Because of this, the correlated singing and speaking should be presented in the elementary grades during the formative years in order to train the (*Continued on Page* 586)

*By permission of publisher E. P. Dutton and Co., Inc. From "Sing Your Way to Better Speech."

VOICE

Studying Without a Teacher

by Norman Mehr

Of the Piano Faculty of
Fresno State College

IN A CERTAIN sense it is something of a liberation to stop formal piano lessons and to continue practice on our own without benefit of a teacher. Essential as a teacher is, there are many things in the teacher-pupil relationship which keep us from realizing for ourselves the true values of music. Under a teacher we are cramped in many ways. As a rule our assignments are definitely laid out for us. We are told what to practice and how to practice. The genuine aim of practicing for its own sake is complicated by extraneous ends.

We can now see music for what it is—a new world full of rich treasures which are ours to explore and acquire. We are now free to explore them as we will. We have experienced a musical awakening. But with this freedom comes an obligation—the obligation to choose for ourselves an intelligent way of practicing. The old methods of practice are no longer suited to the new attitudes and purposes which we have. There is something in us which makes us want to find a more suitable way of practicing, one more consistent with our new viewpoint.

In the hope that it may help some of us in this search, I would like to present a few ideas that have come to me as I have tried to revamp my old methods. I have found that the learning of a new composition falls into six stages, and that if I am conscious of these stages as I practice, my efficiency in learning and joy in practicing are increased manyfold. Before presenting these stages, however, let us discuss as a background, a few principles of learning which represent the laws of the mind as it operates in learning any material.

One basic assumption underlies all that follows. It is, that learning to play a new composition on the piano is a *mental process,* just as any other act of learning. It has the same characteristics; the same laws apply to it as to learning a poem, solving a problem, or mastering a school lesson. Applied to learning a difficult passage on the piano, this would mean that the passage is mastered as the mind absorbs it; absorbs it so completely that there is control over every movement involved. Only when such mental control is acquired can we have confidence that we have truly mastered a passage.

Apply Principles of Learning to Practice

Perception is the mental process which illustrates the workings of the mind in relation to learning, better than any other process, since it is so clearly and easily observed. It is the act of understanding or grasping the meaning of any object presented to our senses. When a person looks out the window and recognizes a moving object to be an auto, he has *perceived* the auto. His mind takes the mass of sensations presented to his visual senses and organizes them into a meaningful pattern. The automobile stops. Our subject looks at it again and sees that it is black. As he continues to look at the car, he perceives its other qualities. He notices that it is a sedan and that its body is streamlined. He may then notice the make of the car and the color of its tires. Thus, we see that perception does not take place step by step, adding various details together to form a whole. Rather the whole is perceived first as a unit and then the various details usually in descending order.

Insight is another process which has great significance for learning. This is a sudden glimpsing of the solution to a problem after a time of apparently futile effort. For example, we are working on an algebra problem. After working some time with apparently no results, the solution comes to us like a flash. The same thing happens in our piano practice. We find ourselves suddenly able to play a difficult passage when we have almost given up.

Orientation also is a very important principle of learning. According to this principle, a background should be provided for the material to be learned. This is because things are learned and remembered best by seeing relationships between them, and by seeing them in relation to the background of which they are a part. The same applies to the acquisition of skills since

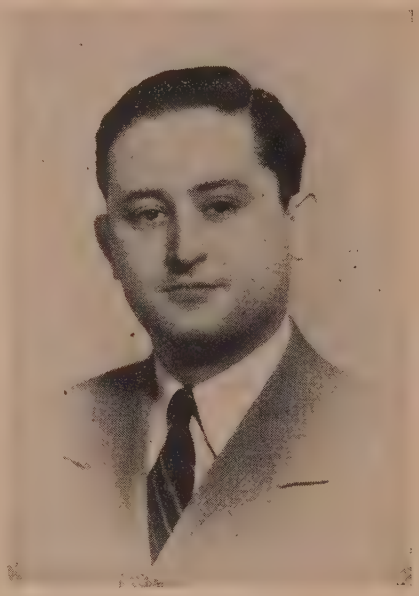

Photo by Chidnoff Studio

NORMAN MEHR

this is largely a mental process. In learning a piano composition, for example, the more one perceives of the form of the composition and the more clearly one sees the relationship of the passage he is trying to learn to the whole composition, the more readily and accurately will he learn it.

Motives and aims are important to the learning process. Learning is most efficient when the material is directly related to one's motives and interests. As for aims, efficient learning demands definite and immediate aims. Remote generalized aims must be broken up into definite and immediate ones which are tangible and capable of being realized.

Unconscious learning is the final factor to be noted. The mind continues to work on a problem after we have consciously ceased to work on it. Many times we have awakened in the morning with the solution to a problem which we could not solve the night before.

Summary of These Applied Principles

From these principles we can derive the following rules of practicing:

(1). Because the mind naturally learns in wholes, as we saw in the process of perception, we should try to get an idea of the composition, as a whole, before trying to get its details. Instead of trying to master the composition from beginning to end, perfecting each step as we go, we should rather plunge into the whole composition, gradually digging deeper and deeper, mastering the grosser and more obvious aspects first and the finer and more subtle details later.

(2). We should remember that a higher level of achievement is the result of insight which is due to a change of viewpoint in the individual. Therefore, we should not persist too long in the practice of a passage. If we try to force ourselves too much we are only wasting time, since there has not yet occurred that change of viewpoint which will bring us to a higher level of achievement. This sho not be interpreted to mean th we sit idly by and wait for insight. Much hard work is n essary to help bring about insight and to be able to ta advantage of it when it d come.

(3). Because of orientation have another reason for try to get the feel of the wh composition before trying master its difficulties. Only in this way we come to the relationship between the parts. Only in this w can we provide ourselves with a background to wh we can relate the parts.

(4). Finally, it is better that our efforts to learn given bit of material be separated by a period of ti This is true because of unconscious learning and me tal fatigue.

Analysis of a New Composition

Let us now show these principles in action by an lyzing the learning of a new composition. This fa naturally into six stages as follows: (1) Explorat stage; (2) Whole-feeling stage; (3) Moderate tem playing stage; (4) First wave of memorizing; (5) S ond wave of memorizing; (6) Polishing and perfecti

(1). *Exploration Stage*—The aim of this stage is see what the composition is all about. The proced is to go through the composition, practicing enough the problems presented to get acquainted with the but not lingering over them. There will have to some concentrated practice on many parts to p them at all, but there is no attempt to join the pa It is not to be understood that the composition m be gone through in one sitting. But one should take where he left off each day so that the whole compo tion will be gone through in several days. This p cedure provides the frame of reference and orientati so necessary to effective learning. It also cuts out wast effort due to mental fatigue, since it follows our natu interest and curiosity to know what is ahead of us

(2). *Whole-feeling Stage*—Here the aim is to get t feeling of playing through the composition witho stumbling, at a moderate speed, with notes. This w necessitate more practice on the technical proble but still no attempt to master them even at a moder tempo. Just enough practice should be done so that t composition will go through; enough to get the feeli of the whole composition and realize some of its mu cal possibilities.

(3). *Moderate Tempo Playing Stage*—Here the a is to gain accuracy at a moderate tempo, still w notes. It seems necessary to include this in a se rate stage because it represents a new aim. In t second stage our aim is to get through the composit in spite of technical inaccuracies. To linger over th too long in the second stage would interfere with t purpose. It would not be in line with our natural i terest which is not yet ready to concentrate on tec nical problems. With the second stage completed, are ready and interested in trying to patch up so of the difficult passages. There will still be so passages that will not yield even at a moderate tem but we must leave these for the following stages.

(4). *First Wave of Memorizing*—By this time mu of the composition probably will have been memoriz Perhaps some of us may have memorized the ent composition. But even so, conscious memorizing necessary to reinforce the composition in the memo to make it more definite, and to give the learner co fidence and assurance. It is only after a compositi has been thoroughly memorized with conscious eff that it can be played at its best.

The first wave of memorizing corresponds to t first stage of learning the composition. A new p should be taken every practice session until the ent composition has been gone over, without regard whether what is practiced in one session is reme bered in the next.

(5). *Second Wave of Memorizing*—In this stage t aim is to get the composition thoroughly memoriz The various parts are given as much practice as need and effort is directed toward joining the parts.

(6). *Polishing and Perfect-* (*Continued on Page* 58

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New, Progressive Material for Organists

by Dr. Alexander McCurdy

Editor of the Organ Department

Dr. McCurdy, in the following very progressive article regarding organ materials, notes many new works of signal interest. THE ETUDE has stepped aside momentarily from its historic policy of not mentioning proprietary publications, as Dr. McCurdy has a definite principle he desires to state. There always has been an unending debate in musical education between those who favor strictly formal education and those who prefer the informal. We knew a Gypsy violinist in Budapest who had a glorious tone and a fabulous technic, but had never had any formal musical education. In fact, he could read music only with considerable difficulty. In general, the student who has not had a formal training is very likely to find himself at a definite disadvantage late in his career. Old Father Stainer states this very clearly in his method, "The Organ": "There are two ways in which time may be devoted to the practice of a musical instrument. The first and most common is, to avoid the difficulties which present themselves, and to be content with mastering just so much of the art of playing as will afford a little amusement; the other is, to face at once the special difficulties of the instrument and persevere until they are surmounted. By the former, a player cannot possibly rise above a very mediocre standard, and his performance will never receive higher praise than that of being called tolerable; but by the latter, the highest excellence will be within reach, and the student will only be limited in its attainment by the amount of natural talents with which he may be endowed.

"Perhaps no instrument offers such a temptation to triflers as the Organ, for the obvious reason that an immense variety of tone can be produced on it by merely mechanical means. Hence it is of the utmost importance that the student should take his first steps in the right direction."

—EDITOR'S NOTE

THERE are teachers of organ who say that we do not even need a formal method for teaching most of the students who study the organ. We know perfectly well that there are many students who study the organ that no method, teacher or anything else will ever make organists of them. However, there are many, who can be good organists, but who need formal methods. At any rate, I have heard some fine players who have never seen Stainer or any other book of instructions.

There are a good many teachers of organ now who claim that if the student hasn't had a complete "go-over" of Stainer, there is no use trying to advance further. That may or may not be right. As I understand it from my friends who use no formal method, the system used generally is to give the smart student a little outline of the pedal board, a good posture, explain about the use of the toe and heel, and start him on a hymn or two. The teacher marks rather carefully, for the first, every toe and heel. The student is expected to practice at least two hours a day. About the third week, these teachers start the students on some of the less difficult Bach Chorale Preludes and before one knows it, the student has done creditably, the Eight Short Preludes and Fugues. As we see it, although carefully watched by the teacher, it is not according to the best accepted standards of teaching the organ.

Many Important Details

When one thinks of the detailed work that is done by great teachers, with beginners at the organ, it is truly amazing. With all of the detailed work that Gaston Déthier does, that Lynnwood Farnam did, that Harold Gleason and other teachers do, it is no wonder their students can play magnificently. Yet my ears pricked right up when I heard the playing of other students who had never done the ground work that these had done. I wonder if, for the most part, we don't waste a lot of time with the beginning at the organ. There are students, we admit, who will be good organists, who never could get along with this sort of training; everything must be done for them and made so clear. The student who could take this quick beginning course may regret it some day and no doubt the teacher will regret it even more. When we teach, we must take into consideration the average student, and the teacher must use good judgment as to the proper method he should select for the student in mind. We have real responsibilities as teachers, teachers of any instrument or subject. Many times we take teaching much too lightly. I fear that as organ teachers we perhaps have more responsibility than others.

Handicaps in Organ Study

The difficulties in studying the organ are constantly before us, such as, places to practice, the lack of standardization of the instrument, and many others. Sometimes the good student gives up at once when he sees the difficulties he must encounter. One wonders how we get as many good organists as we do. There is no doubt that it is easier today than it was when I was a boy, and had to hire someone to pump the organ for practice.

The need for preparatory work in connection with the study of the organ is of the utmost importance. It is quite generally agreed that no one should even study the organ without a good background on the piano, as we have mentioned in these columns before. To have at least studied the Two and Three Part Inventions by Bach, and to be able to read at sight, reasonably well, is a prerequisite. One has a "mill stone" around his neck, if he cannot be relieved of technical difficulties in the manuals when he is studying the organ. And, as we have said before, he should keep up his work on the piano. If this isn't true, one will not know which hand is which, and which foot is which, when he puts his hands and feet together in his first trio for the organ.

Harold Gleason, head of the Organ Department of the Eastman School of Music in Rochester published a "Method of Organ Playing" which is altogether complete. It is one of the very best. If a teacher uses this book carefully, and watches his student diligently, he will certainly have a complete understanding of his instrument. I commend it most heartily to teachers who do not know about it.

A Beginner's Book

There is a new book published this past summer called "First Elements of Organ Technic" by Arthur B. Jennings, Associate Professor of Music, University of Minnesota. It is a book for the beginner and has the enthusiastic praise of such successful teachers as Lillian Carpenter, Bassett Hough, and Ernest White. It seems to me that the whole approach is a good one. Although many of us have been using the Stainer Method in the editions by Kraft, Harker, Rogers, and others, there is so much of the material that is not even usable. The teacher must leave out a great part of it.

In Mr. Jennings' book the real fundamentals are there and the student, if he has any ability at all, reaches the point where he can enjoy his work and learn. How important it is to enjoy oneself in study, and there is no enjoyment greater than studying the organ. Mr. Jennings uses a number of familiar melodies in his book. His psychology is good and to quote his foreword, "The use of familiar melodies is a stimulus to the beginner. Even a threadbare tune, played clumsily by a discriminating novice, can arouse a joyful enthusiasm in the player. This is good pedagogy, and is sufficient reason for including a few favorite tunes." Mr. Jennings has a very interesting approach to the two systems of pedal playing. His pedaling of the scales is something upon which too little emphasis has been placed. He makes excellent suggestions about the playing of hymns, chants, and chorales. I like his suggestions on registration for the beginner.

The study of the organ is a tremendous thing. We who teach the organ need good ideas as to teaching. I have an idea that many teachers do too little research. We don't study the methods that we *do* use; we cannot do the things that we expect our students to do. It would be good for us to take refresher courses, even if we give ourselves the course.

Recommended Material

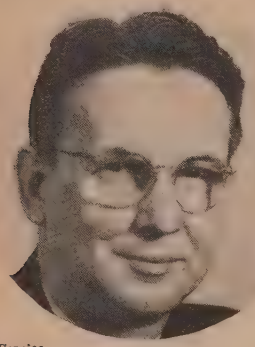
I wonder how many have read "The Contemporary Organ" by Barnes, Schweitzer's books on Bach, or Wallace Goodrich's book on "The Organ in France"? Other books which should be on our must list as organ teachers are G. A. Audsley's books, Caspar Koch's "The Organist's Gradus ad Parnassum," Ernest M. Skinner's "Organ Stops." The following methods, in addition to those mentioned, are certainly worthy of our study: Marcel Dupre's "Organ Method," Edward Shippen Barnes' "School of Organ Playing," Clarence Dickinson's "The Technic and Art of Organ Playing;" "The Liturgical Year" (Forty-five Organ Chorals) by Johann Sebastian Bach, edited by Albert Riemenschneider; "Six Organ Chorals" by Schubler, also edited by Riemenschneider; "Eighteen Compositions for the Organ" by Robert Elmore; "Eighteen Choral Preludes" by Johann Sebastian Bach, edited by Edwin Arthur Kraft. Early next year a noteworthy compilation, entitled "The Church Organist's Golden Treasury," edited and annotated by Dr. Archibald Davidson and Dr. Carl Pfatteicher, will be published in three volumes. Some excellent studies for pedal have been written recently by H. William Hawke and by Flor Peeters. All of the material mentioned may be procured through the publishers of THE ETUDE.

The course in organ playing given last summer in Methuen, Massachusetts, must have been an inspiration. There were forty organists, from all over the United States, to study a week with Ernest White, a week with Carl Weinrich, the same amount of time with Arthur Howes and E. Power Biggs. There were church organists, University organists, and many serious young students. The outlook, for the young student, must have been "too wonderful;" the help that the University organist must have gotten from observation in teaching, and the thrill of the church organist, must have been immense. Imagine, for example, studying some works for the organ with these four men, getting their ideas which were undoubtedly all different. We hope that this course can be given each year to increasingly large numbers. It should be one of the important steps in developing good organ playing in this country.

Look up some of the new works by Carl Parrish. He is a composer we should watch. The compositions are Chorale Preludes on Welsh tunes.

Do you listen to E. Power Biggs on CBS on Sunday mornings? His recitals are an inspiration.

NATIONAL MUSIC CAMP HIGH SCHOOL CHOIR



Tulane Photo Service

MAYNARD KLEIN

The Choral Director's Dilemma: Bach or Boogie

by Maynard Klein

Maynard Klein is universally recognized as one of America's outstanding college choral conductors. He is professor of choral music, Newcomb College and Tulane University, New Orleans. For the past several summers, Mr. Klein has served as choral conductor at the National Music Camp, Interlochen, Michigan. During the summer of 1947, Mr. Klein also taught at Northwestern University and the University of Missouri. He also has a penchant for conducting little known compositions, such as Anton Bruckner's "Psalm 150," which received its first performance in English under his direction last March. Easy-to-do compositions are rarely featured on the programs conceived by Mr. Klein. Instead, the works of Paul Hindemith, Zoltán Kodály, of the modern school, and the classic works of Berlioz, Handel, Praetorius, and Palestrina are performed. —EDITOR'S NOTE

"THE BOBBY-SOXERS have gone boogie mad; there is no possible chance of redeeming the children from the vicious giant that comes to them by way of the radio, the juke box, and the dance hall. The whole teen age group is 'hep' to a degree that makes the serious musician's job next to hopeless." These are common statements that we hear uttered by many teachers who claim to be interested in music with a capital "M"; but in many cases, these teachers have divorced from their thinking the fact that they themselves are mainly responsible for the situation as it exists. Our prayers should be offered for that choral director who believes in the value of doing only the best, but who feels that he must do the more "popular" so that his choir will make a "hit." We should pray for him, for he is sure to suffer the tortures of the damned in leading such a dual life while molding the lives of children.

Let us first think of the child—we must not blame the youngsters. Let us look back at our own days of adolescence and try to recall those things that interested us most. Try to remember the music that interested us; what subjects demanded the greater part of our day-dreaming time? I am sure that our tastes and attitudes have changed a great deal since those far away days, and in many cases we may look with revolt to the type of thing that demanded our attention. We will also recall that our interest was most always guided by the attitude of an adult group that was doing its best to understand our adolescent point of view. One may be fortunate enough to look back on a wise adult counsel, either in the form of a person or a group of persons. It was mainly this influence of affecting the urges of adolescence either to follow or revolt that molded our attitude toward any given interest. Happy indeed are those adults who can look back and respect the teachers of their childhood—teachers who had convictions as to the real values of life, and the courage of those convictions in leading their charges through the constant maze of popular appeal. Happier still can those individuals be who were taught by teachers who were sensitive to beauty and who made the beauty of externals a part of their lives so that children would live in this reflection and inevitably absorb it for their own use.

In this bygone day the influence on any given child was confined to a small area of living. In the main, his attitudes were affected by forces near him such as parents, church, or the immediate school faculty. In other words, the "pressure group" interested in molding his tastes and behavior was well confined to the immediate neighborhood unit. This environment may have proved totally inadequate for certain future developments in the lives of these children, but this lack was most often offset by the absence of "pressure" from larger organizations interested mainly in the exploitation of children, under the false guise of education.

The picture has totally changed for our children today. The rocket development of oral communication has made every living room and breakfast nook the point of focus for large scale *pressure* in molding the thinking of people. This tremendous force can be the greatest boon to our American cultural life if used to that end, but it can prove to be the work of Satan himself, if permitted to run without wise appraisal.

This modern method of oral communication has done much to bring enjoyment to millions of lazy-minded Americans, while at the same time attempting to satisfy the demands of a minority who would like better fare. The presence of large commercial interests has in many cases focused their presentation to satisfy the immediate demands of an adolescent group. They work on the theory that the average intelligence of fourteen years should be the limit over which they should not go in the production of their musical fare. With this as an axiom for musical creation, it is easily understood why the serious teacher is alarmed and why he might shudder at the responsibility that is his in maintaining a higher level of cultural understanding. One might as well say that fifty million teen-agers can't be wrong. One might further make the preposterous assumption that the bobby-soxer feels the pulse of the times and that boogie-woogie is best suited for that expression.

It has been intimated above that the interests of youths and adults alike are guided in at least a two-fold manner: by their own present tastes and by the dictation of individuals or groups. The "Pressure Group" of mass musical degeneracy is holding a strong lead.

Why should we want to give our youngsters something better than the fare purveyed for popular consumption? As was stated above, the adolescent mind is very flexible and will respond to any given influence in a fearfully receptive manner. As educators and parents (and in the best sense, teachers are foster parents), we want our children to be in contact with the higher idealisms of man's creative mind rather than with the base and banal. Music and Art are said to be "A Mirror of Man's (*Continued on Page* 560)

BAND, ORCHESTRA and CHORUS
Edited by William D. Revelli

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Drill and Formation Routines For the Football Band

by Harold Ferguson

Assistant Conductor, University of Michigan Bands

IS FREQUENTLY said of football games that he band is almost as important as the team. Cer- ainly the half-time program adds greatly to the endous popularity of this all-American sport. ıout it, there is a decided lack of color, a fact ted to most recently by the professional football who have set aside considerable portions of their ets for this extremely important part of the game. ing so closely related to him, should make the uctor of the band feel free to borrow a page from football coach's book. The one most likely to help eaded "Fundamentals" and contains in profusion words *drill* and *work*.

vonder if there exists a coach who would prepare ı game simply by telling his eleven players their ective positions on the field? Football teams with ing records are those well drilled in fundamentals, Is work is continued throughout the season. ay before the big game no bruising scrimmage led, but there is plenty of time spent in drilling amentals and in the running of plays which re- e split-second precision and automatic execution asic skills. How many games are lost because one ıber of a team loses the rhythm of a play? How y are won because of the machine-like smooth- acquired through diligent hours spent in laying lid foundation?

The Purpose in Drills

the preceding article we discussed the funda- tals necessary to the development of the marching l. These are:

tention	8. Halt
ease	9. To the right flank
rest	10. To the left flank
ight face	11. To the rear
eft face	12. Military countermarch
oout face	13. Column right (minstrel)
ark time	14. Column left (minstrel)

it is your goal to develop an outstanding organiza- you must work constantly to perfect the execution ach of the above. Plan your daily drill periods so some time each day is devoted to this end. Don't e the mistake of merely going through the mo- s. Your band will be no more enthusiastic than so give your commands with rhythm and vigor.

THE UNIVERSITY OF MICHIGAN MARCHING BAND IN THE STADIUM AT ANN ARBOR DURING THE ARMY-MICHIGAN GAME, 1946

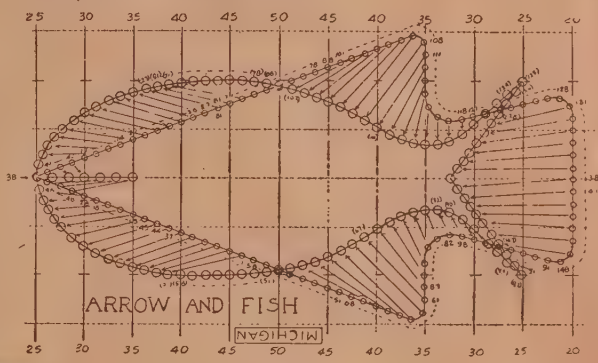
ember, a command is not a request!

ne purpose in your drills is to convert a hetero- ous group of individuals into a unit which reacts ne person. Therefore, you must at all times be on alert. Is everyone really at attention? Heels to- er? Body erect? Shoulders square? Head and eyes ight to the front? Does the entire unit snap to the ease"? Is anyone talking? Do the heels click as *one*, he facings? Is someone losing his balance on the ut face"? Are all feet raised equally on the "mark "? Is the carriage of the body still at attention as drill progresses? Is there any talking or movement ediately after the "halt"? For these and many other things you must always be on the watch. Don't relax! Attention to detail in drilling makes for a clean-cut, snappy performance.

And now before we actually plan the first program, what have you done about music? The marches you have chosen to use should be well within the ability of the entire band. Music a grade lower than you would use if the group were seated is generally a safe choice. First of all, it must have solidity in rhythm. The melody should be broad and well within range. A good, strong countermelody in the lower brasses is desirable. Be sure it is in a playable key for your band. Take as much care in preparation of the music for the field as you do for a concert. Hundreds of people hear your band at a football game who will never hear it indoors!

Let us assume that your band is five files wide and ten ranks deep and the performance will take place on a field having bleachers or a stadium on one side only. The band will "fall-in" on the outside line, across the field from and facing the bleachers. Plan to use a spirited fanfare for the purpose of inviting the audience to watch a good performance. Now we will mark the parts of one of our marches so that each bandsman will know exactly what to do. We will keep the first program simple so that the band will gain confidence for more complicated maneuvers as the season progresses. If you wish to follow this pattern exactly, use a march having a four measure introduction, a sixteen measure repeated first and second strain and a thirty-two measure repeated trio. With black ink for the first time through a repeated strain and red ink to indicate the second time through, mark the parts as follows:

1. At the drum major's signal, the band will start playing but will stand fast throughout the four measure introduction. So, all the parts of the march should be marked "Stand Fast."



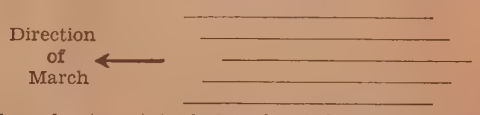
2. The entire band will step off on the first beat of the first strain. Mark the first measure in all the parts "F.M." (Forward March).

3. On the first beat of the first strain, second time through, the band will execute a right minstrel turn. Mark the first measure "R.M.T." using red ink to indicate second time through the strain.

4. On the first beat of the second strain, execute the military countermarch, so mark the measure "M.C.M."

5. On the first beat of the second strain, second time through, files one and five execute "to the rear." Mark the parts for the bandsmen in these two files "T.R." On the first beat of the third measure files two and four will execute "to the rear," so mark the parts for these two files "T.R." On the first beat of measure five, the third file will execute "to the rear." Mark the third file parts "T.R."

The band will now look like this from the stands:



6. In order to get back into band formation, files one and five will execute "to the rear" on the first beat of measure nine. Mark the parts "T.R."

On measure eleven, files two and four will execute "to the rear." Mark the parts "T.R."

On measure thirteen, file three will execute "to the rear." Mark the parts "T.R."

We are now in regular band formation.

7. On the first measure of the third strain, the band will execute a "right minstrel turn." Mark the parts "R.M.T."

8. On the eleventh measure of the third strain, the entire band will execute "to the rear." Mark the parts "T.R."

9. On Measure 15 of the third strain, entire band again executes "to the rear." Mark the parts "T.R."

BAND and ORCHESTRA

Edited by William D. Revelli

10. On the seventeenth measure, execute "right four." Mark the parts "R 4."

11. On measure twenty-five execute the "military countermarch." Mark the parts "M.C.M."

12. Proceed into the letter representing the opposing school or into the usual type of formation based on a current event or well-known song, and so forth.

Using the suggested routine as a pattern, conclude your program with another march developed in a similar manner, but making use of the remaining fundamental maneuvers and ending in the letter formation representative of your own school.

The diagram is illustrative of the factors necessary to clarity in charting formations. The bandsman looks at a diagram and immediately asks several questions which you must anticipate. What is it? Arrow and Fish. (In this case the band was already in the arrowhead formation and was going to the fish as indicated by the arrows). Where is it formed? The yard lines must be clearly marked. Which side of the field do I face? This is indicated by the box containing the word *Michigan*. Where is my new position in relation to that in which I am standing? Clearly indicated by the arrows.

We find the most satisfactory way of numbering is by combination of file number and rank number; the right pivot being No. 11, because he is number one in the first rank and also number one in the first file.

Don't be misled into believing that fine charts make a fine band. The same painstaking attention to detail is as essential to precise formations work as it is to precision in drill work.

Here is a question asked frequently at marching clinics, "What is the secret of having a fine marching band?" My answer invariably is the same as my closing remark to you, "You too, can have a fine marching band. Stop trying to find an easy way out and *Go to work!*"

The Choral Director's Dilemma

(*Continued from Page* 558)

World"; it is also startlingly true that the world of the adolescent mind is a mirror of surrounding conditions and attitudes. He may be cloistered either with the embryonic crooning of a popular star or with the broader vistas of the cultural past and present. This heritage will not fall on deaf ears, but rather on the enthusiastic receptors of youth. The noble thoughts recorded on the pages of the masters will be received as quickly (after the initial barrier is down) as the more trivial utterances that take quickly and die shortly because of sterility.

One might counter again by saying that the picture is not nearly so bad as the writer would lead one to believe. It might be said further that music teachers the country over are trying to give the children the very best that they know; festivals are being held, school assembly programs are being organized with much more thought as to content, parents are spending more for music lessons and phonograph recordings than ever before, and symphony orchestras the country over have the children in mind by presenting children's concerts. It gives one a good feeling to see these things taking place. When surveying the situation from a distance we are heartened, and realize that we have surely come a long way.

To this writer the whole crux of the problem lies in the responsibility and capability of each individual teacher or director of music. It is he who must decide what music will be presented to the singing groups. For this reason, a strong conviction toward doing only the works of high quality should guide his choice of literature.

And now the big question: What is good music? T. P. Giddings tells a story of an Englishman who once stated: "Good Music is the Music that I like." That seems to be a rather adequate definition, but it immediately places upon each and every teacher the task of constant study so that tastes and power of discrimination will constantly change for the better. The director must evaluate a work according to his own judgment, even though that particular number seems to be having a big run on the market. It is not easy to stand up against the publicity and force of large concerns who feel that the market value of a piece of music is the guide for its real value. Nevertheless, this individual evaluation must be the final check if a teacher expects his presentation to live. He may be considered the personal ambassador of poet and composer in bringing their combined message within the understanding of his chorus. Without this understanding, his work will be as the utterance of hollow sounds.

It is not easy for the young choral director to follow this line of action. He will be much more popular (but in a shallow way) if he apes the mood of the day and stays in the "groove." This philosophy may be somewhat appealing when looking at the future in a rather perfunctory way, but the higher idealism of educating our "bobby soxers" should never permit the teachers themselves to pervert their better musical judgment.

The writer wishes to submit the remarks of a high school girl from the National Music Camp. It is such attitudes on the part of teen-agers that give him great respect for their intelligence, and help him continually to better his own tastes for their sake.

Lillias Wagner says: "Although there are dozens and dozens of memories I shall always cherish from my high school years, I don't believe any one experience affected me more than that of being able to play and sing truly great music in orchestras and choirs in school and at National Music Camp. I have loved to sing from the time I was a very small girl—and for years I tried to satisfy myself by learning the words of every popular song, but somehow that was hardly enough. When I came to Interlochen, however, I discovered what *real* singing is like. This doesn't mean that I gave up dancing and jam sessions on the spot; they are fun, but they aren't lasting or satisfying, nor do they contribute much of anything except passing recreation.

"After my first summers at Interlochen, I joined the *a cappella* choir at school—and between the two choirs, one during the year, the other in the summer—I sang a great variety of pieces. I can name several which I thought were perfectly wonderful the first few times, but which I tired of shortly; while others, about which I was sometimes lukewarm at first, have grown more beautiful every time I sing or hear them. They are so much more important to me than other types of pieces because they deepen my love and feelin music, and at the same time, enrich my overall ou and education. "The Messiah," and Vaughan-Will "Serenade to Music," which I have sung and over and over are examples of this. Brahms, Handel, Benjamin Britten—these composers and music stand out in my memory as being rich in mony, deep in feeling, and worth remembering be they did something to me inside and left a tou their beauty with me always.

"A person's high school years should be yea growth, spiritual as well as mental and physical; whatever may come in future years is the refle of that development of an adult personality beg the 'teens.' There is no better way to give that sonality real depth and character than to sing play the very finest in music."

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THE ETUDE warmly appreciates the magnificent coöperation of our friends in making our Christmas offer each year a notable success.

Band Questions Answered

by William D. Revelli

Advice on Purchase of Instruments

As a subscriber to THE ETUDE, I take the liberty of a ing your advice in the matter of purchasing an oboe flute. I play the piano and the organ and own both strumenis. I wish to start a little ensemble of pia organ, and oboe or flute. Can you give me some infor tion as to the more important points I should look when buying such instruments? Please also give me y opinion whether there are more possibilities for a f than for an oboe and which instrument is most diffi to learn.—G. W., New York.

The first point to consider in the purchase c instrument is its quality. It must be in perfect m anical condition; it should be modern in its cons tion; it should be in tune and responsive. I be that the flute would be more practical for you, it is less difficult to control and is better adapt your uses. The oboe is more difficult to master an reed in itself, requires much attention and stu suggest that you secure the assistance of a comp flutist, should you decide to purchase such an in ment.

The Meyer System Flute

I own an old ebony Meyer system flute. It is in nee some repairs. Can you recommend a reliable firm wh could do this work for me?—Mrs. L. B., Florida.

I assume you are aware of the fact that the M system flute is quite obsolete, as the Boehm sy flute replaced the Meyer system some years ag to firms which are equipped to repair your flu recommend The Brown Music Store, 8 John R. S Detroit, Michigan, or Frank L. Kaspar and Com 506 South Wabash Avenue, Chicago, Illinois. Bo these firms are reliable and will do excellent work

Embouchure for Saxophone

Q. I am a clarinet player, and have recently been pr ticing on the saxophone. I have had considerable trou securing a good tone. Will you advise the correct emb chure for saxophone? I have read in your column bassoon reeds should be made by the bassoon player h self. Is this also true of the clarinet and saxophone? —R. W., Youngstown, O

A. The saxophone embouchure is quite different the clarinet, although the changes are not dif to make. With the saxophone embouchure, we the lower lip *slightly* over the lower teeth. Place three-fourths to one inch of the mouthpiece in mouth. (This will vary in accordance with the of mouthpiece, strength of reed, and whether it alto, tenor, baritone or bass saxophone. Experi until you have found the proper position.) The teeth rest lightly upon the mouthpiece. Keep jaw chin *relaxed*. Draw corners of the mouth *toward* center. *Do not* use the clarinet "smile" embouc The saxophone embouchure must be firm but rel Do not press on the reed as this will tend to and close the tone. In regard to the problem of the commercial saxophone and clarinet reeds ar cellent and there is no need for the individual former of these instruments to make his own

A Well-Developed Vibrato

The Soul of Violin Tone

by Harold Berkley

So many requests have been received for copies of Mr. Harold Berkley's article, first printed in July 1944, that it is presented here for the second time. —EDITOR'S NOTE.

THE LAST ENCORES have been played, the lights are dimmed, Kreisler has taken his final bow, and the audience is pouring from the concert hall into the street. What has brought so rapt an expression to the faces of these thousands of music lovers? What is it that will fire their imaginations for days and weeks to come? The virtuosity, musicianship, and imagination of Kreisler's interpretations? Yes. But above all, it is *tone;* the glowing magic of the Kreisler tone.

Other artists, too, thrill us with their technical wizardry, excite our admiration by the sweep and subtlety of their interpretations; but it is the beauty and individuality of his tone that sets each player apart in our minds. Many elements — nationality, temperament, schooling, and so on—contribute to the inherent personality of the artist; but, we ask ourselves, by what means does this personality find expression in the tone? The violin itself is not the main factor, for a player retains his characteristic tone no matter what instrument he may be using. The answer, to a very large degree, is—the *vibrato.* It is almost entirely through the *vibrato* that a player's inner individuality merges with the tone of the violin and finds release and expression. As a poor *vibrato* is an insurmountable obstacle to the attainment of an eloquent tone, the acquiring of an expressive *vibrato* is of immediate interest of every violinist.

Until very recent years it was regarded as a natural gift that could not be taught; now, happily, that idea has been discarded, and today most students are taught something about the *vibrato.* Let us look into the subject here, from the point of view of the teacher.

It is, indeed, not very hard to teach, if certain essentials are well understood. The first of these is relaxation. As the ideal *vibrato* is the result of combined movements in the elbow, the wrist, and the joints of the fingers, it stands to reason that there must not be any tension in the arm or the hand that will affect the free coördination of these movements. For example, the pupil cannot be allowed to push up his left shoulder in order to hold the violin, for this inevitably produces stiffness in some part of the arm. Another essential is that the study of it be started early enough—actually, in the first year or two. The *vibrato* will then more easily become a natural part of the pupil's musical expression than if no attention had been given to it until the fourth or fifth year.

An Early Start

If possible, an effort should be made to awaken the student's interest in it as soon as he has a good hand position and good intonation in the first position. Many pupils begin to vibrate spontaneously in emulation of their teacher. For this reason, the teacher, when he judges that the time is ripe, should take care to use a relaxed and expressive *vibrato* whenever he demonstrates for the pupil—which should be frequently. Often he will see a keen and interested eye fastened on the motions of his hand. When this is the case, he can afford to be patient, waiting for the pupil to start on his own initiative.

If this happens, and the *vibrato* is made correctly, it is well to delay further instruction until the student is accustomed to his new accomplishment, lest he become self-conscious of it. But the teacher must be on the watch for one of the most common of student faults: vibrating *across* the string instead of along its length. If acquired, this habit is extremely difficult to break, and much trouble will be saved if it is corrected at once. If no interest is shown in the *vibrato,* or if, showing interest, the pupil makes no effort to try it for himself, then the teacher must consider how best to begin explaining it to this particular pupil.

At this point he must remember that many young students are very self-conscious of attempting the *vibrato,* more so than of anything else they study. The child's first attempts, therefore, need to be guided with great tact and sensitiveness. The subject should be brought up quite casually, as if it were not particularly difficult nor of major importance. One day the teacher should say, "Tell me, can you vibrate? You know—like this," and play a short phrase with an expressive *vibrato.* Then, still treating the matter as if it were more or less incidental, he should get the pupil to try it. No matter how clumsy or ineffectual the first attempts may be, they should meet with encouragement, for the average student is more easily discouraged by the *vibrato*—if it does not come naturally to him—than by anything else. Good results are often obtained by spending only a few minutes on it for the first two or three lessons, the pupil meanwhile being encouraged to experiment with it at home. If the results are not satisfactory, then detailed instruction is in order. But the explanations must be given gently, almost casually. The pupil should never be allowed to feel a sense of compulsion, or that he is being asked to do something he cannot do.

It is usually best to start *vibrato* exercises with the second or third finger on the *A* string; these fingers are naturally the strongest and most flexible, and the hand is therefore able to swing more easily. Teachers are apt to differ on the question of whether it is better to start with the wrist or the arm *vibrato.* In our opinion, it is much better to begin with the former. The majority of students stiffen the entire hand and arm when they try to vibrate from the elbow; whereas the wrist *vibrato,* properly practiced, tends to relax both arm and hand.

The teacher, then, should have the pupil place the second finger on the string and explain to him that, although the finger must not move from the note, it must roll gently backwards and forwards over its rounded tip, the motion being imparted to it by a rocking movement of the hand in the wrist joint. He should also explain clearly that the knuckle of the first finger must never press against the neck of the violin; that the only parts of the hand in contact with the neck should be the finger tip and the thumb. Telling the pupil to relax everything except the pressure of the finger on the string, he should take the child's forearm gently in his left hand, and with his right, roll the hand slowly backwards and forwards a number of times. Then, still holding the forearm, he should have the pupil try to make the rocking motion himself.

Nearly every teacher has his favorite method of dealing with this phase of *vibrato* training, so it is not necessary, nor have we space, to go into all the possibilities here. One thing may be said: the student should not be urged to quicken the rocking of his hand—the slow rolling should continue until it can be done with perfect evenness. Then, and only then, it can be suggested that he try for a little more speed.

In the Third Position

If, after several weeks, little noticeable progress has been made, or if the pupil cannot rid himself of the habit of bending his wrist in and out without moving his hand, then the whole subject had better be dropped, quietly and without comment, to be resumed only after the student is at home in the third position. For it is an undeniable fact that the *vibrato* is much easier to learn in the third position than in the first. Nevertheless, it is always worth while to see if it can be acquired in the earlier stages. If so, it will be part of the pupil's equipment six to twelve months sooner; if not, nothing has been lost—and perhaps a seed has been planted.

The method of approach is the same in the third position as in the first—with one important difference: the wrist can be rested against the shoulder of the violin, thus anchoring the forearm and enabling the hand to rock more easily. Exercises should be confined to the second and third fingers, on all four strings, until the hand motion can be made smoothly, if slowly. Then the first and fourth fingers should be brought into use. All violinists have difficulty with the fourth-finger *vibrato,* and it can be acquired only by giving it continual attention; difficulty with the first finger, however, is usually caused by allowing the knuckle of the finger to press against the neck, and this can be easily eliminated. There are some students who bend the first finger too lightly when trying to vibrate with it; this, too, is a simple matter to correct, provided that the student realizes the necessity for a relaxed finger.

A Warning

At this stage, the part played by the finger joints can safely be ignored, mention of it generally tending to confuse the pupil. Usually it is sufficient to warn him against stiffening his fingers. The so-called "finger *vibrato*" is really nothing more than flexibility in the joints of the finger, something that nearly always comes naturally when an easy wrist-and-arm motion has been attained. Some students produce a kind of *quasi-vibrato* by alternately pressing and relaxing the fingers on the string. This mannerism tends to produce a "bleat" rather than a *vibrato!*

When the pupil can vibrate evenly from the wrist in the third position, he should try it again in the first. After a few days' practice he is likely to find that it comes as easily in the lower as in the higher position. Then the time has come to introduce the arm *vibrato.*

The Arm Vibrato

In his first experiments with this, the student should keep one idea clearly in his mind: that his arm is hanging loosely between the shoulder and the finger tip. There must be no tension anywhere—no stiffening of the shoulder muscles and no rigidity in the upper arm. The teacher must be sharply on the look-out for any tendency in this direction. Many fine violinists vibrate from the shoulder, and if the pupil begins to do this naturally, there is no need to check him unless he vibrates too widely. The important thing is relaxation; once this is acquired, the rest will follow in due course.

While he is developing the arm *vibrato,* the student should by all means continue to work on the wrist *vibrato;* if he does not, he may lose it. Later, he should practice them alternately—a few notes with the arm, then a few with the wrist, and so on. A little later still, he should use the arm and the hand on alternate notes; in this way he will (*Continued on Page* 588)

VIOLIN
Edited by Harold Berkley

Questions and Answers

Conducted by

Karl W. Gehrkens, Mus. Doc.

Professor Emeritus
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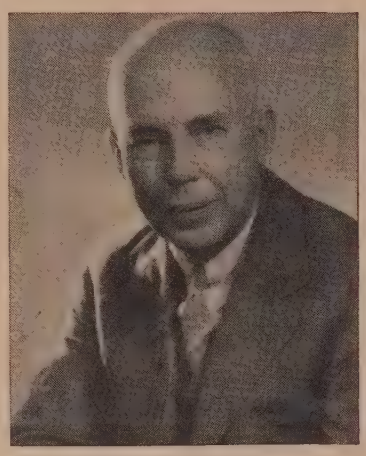
Music Editor, Webster's New International Dictionary



Is Four Too Young for Piano Lessons?

Q. 1. I have been teaching piano all my life, and now I have two problems on which I need help. First, I have a little girl aged four who was brought to my studio by her parents. She can play songs on the piano with her right hand, and sometimes she adds some thirds to the melody. Occasionally she puts in a chord with her left hand. She was taken to see *Naughty Marietta*, and the next day she was playing the song with good legato and fair hand position. This child seems to be gifted, and I want to know if she should begin lessons now, and, if so, whether there are some special methods or materials for such cases.

2. Second, I have a pupil who took about a year of piano and then stopped and began vocal lessons. Now she has come back to me with the request that I give her lessons in transposition. I feel that what she needs is more work in piano—what do you think?

3. It seems to me that children nowadays are not serious—they want to practice only solos, and no scales or studies. Can you give me any idea of what to do? They bring me pieces that they have themselves selected and demand that I teach them these pieces; and they want to do everything by the short-cut method. Please help me—and soon!—E. P.

A. This child is obviously more talented than the average, so she will probably be able to take longer steps than most children of that age would be able to manage. However, she will still have to begin with the first steps, and it will be just as necessary for her to learn the elements of fingering, notation, key signatures, and the like as it is for any other child. But she will probably go much faster, and my advice is that she begin lessons at once.

I cannot of course provide you with detailed directions, but I will give you a few general suggestions concerning procedure. In the first place you might well teach her some very short, simple songs such as are found in school song books used in the first and second grades. Sing one of the songs to her, ask her to sing it back to you. Now let her play it, using both hands, dividing the melody between the hands. Do this with perhaps a half dozen songs, and after it becomes "easy" show her how to play the entire melody with the right hand and then with the left hand. If all this is still "easy" have her try both hands together, an octave apart. This will be much harder, and only an unusually bright child will be able to do it at this stage.

After she has learned several songs by ear, show her the notation of one of them, asking her to sing it as she looks at and perhaps points to the notes—two "points" to a half note, three to a dotted-half, and so forth. Now suggest that she play it, looking closely at the notes as she plays. (You will remember that she has already played this song by ear.) Treat all the songs in this way. At first she will play them entirely by ear, but gradually the notation will come to mean more and more. When she has arrived at a fair understanding of the broad meaning of the notation, ask her to go back to the first song, playing it in a different key, not looking at the notes. She does not of course know the key signatures, but if she is musical she will be able to determine which black keys to use by the sound produced. In other words, her ear will teach her. If the song was originally in *F*, you might choose *G* as the key to which to transpose it. After she has played the song correctly by ear, write out the notation in the new key, directing her attention to the fact that the signature now has one sharp in it rather than one flat. Now let her transpose it to *A* or *E*—or *E*-flat, singing it first, then playing it by ear, and finally observing the notation that you write out for her. Choose keys that so far as possible will be right for the range of her voice, which is probably from about *D* to about *F* or *C*.

Please note that the songs I am recommending are very short—probably not more than eight measures in length; they have words that represent ideas and activities that are within the range of the child's interests at this age; they are simple in rhythmic structure, having mostly quarter, half, dotted-half, and whole notes; and they are written in correct compass for the child's voice. The singing, which should always be light and pure, always comes first, but it does not stop when playing begins. In fact, the two should alternate throughout this period. It is easier to learn something by singing it, therefore new items are almost always introduced through the voice. Clapping the pulse or the note values is highly educational too—and it is good fun. The Dalcroze plan of swinging (or clapping) the pulse and stepping the note values is pretty complex for so small a girl, but if she has extra-good coördination she may be able to manage it. This is highly educational too—and it is exciting, especially if the pupil sings the melody while clapping the pulse and stepping the note values. All these things constitute true music education, and even though this girl's mother would probably have her darling child learn to play some showpiece, nevertheless you must persuade her that music education for her child is far more important at this stage than is her own pride in "showing off" her prodigy.

The plan of teaching transposition suggested above will naturally lead to some discussion of keys and scales, and at the point where it seems natural to do so you will of course introduce the key in which some song is written, writing out the scale for her, directing her attention to the sharps and flats (having previously taught her the names of the lines and spaces), showing her how the sharps and flats in the scale are gathered together in a group called the key signature. But do not stress the notation nor any theoretical matters too much. The singing and playing of a number of songs while looking at the notation is the most important activity at this very early stage, and you need not worry too much about scales and key signatures until later. And anyway, such activities will probably work in more naturally with the second type of study which I suggest in the next paragraph.

In the second place, I suggest that you have the child's mother purchase for her some beginners' book—one which introduces both staffs at once. Follow this page by page, playing the material for your pupil, asking her to look at the notes as you play, and then playing it back to you so it will sound as it did when you played it—always looking at the notes of course. She will at first learn almost entirely by ear, but gradually she will be getting more and more from the notes, until one day you will suddenly say, "Now, Mary, here is a little piece that I have never played for you, and I believe you will be able to learn it by just looking at the notes and doing what they tell you to do." This piece, by the way, should be in a key which she has used before; and you may have to help her a bit with the fingering and other details. But don't be alarmed if she makes a mistake or two the first time through. Praise her, tell her to do it again—and she will herself discover at least some of her mistakes. Now once more, and still more errors will be corrected. Now the teacher plays it perfectly—and beautifully; the child is thrilled, exclaiming, "Now let *me* do it again!" What fun we are having—both pupil and teacher. And yet we are working.

I assume of course that you will teach correct hand position and posture from the very beginning, and that you will demonstrate *legato* and other details, so that Mary will learn them naturally and easily—and without theorizing. In other words, she will learn music just as she learns to make doll clothes—partly by observation, largely by actual experience, but only slightly by intellectual analysis.

2. Tell this girl that if she wants to be a singer she must learn to play the piano well enough to accompany herself, and that if she will take lessons and practice regularly you will also work in some instruction in transposing. I assume that you know how to teach transposition, so I will merely remind you that the first step is to learn at least the first nine key signatures. I will remark also that it is better to work on transposing a simple, short melody into each one of several keys than it is to start with the far more complex process of transposing harmony. But of course melodic transposition should lead early into the transposition of harmony.

3. As to pupils of today not being serious, that is where the really fine teacher has a great advantage over the mere drill master. A wise teacher who understands the psychology of teaching does not scorn the pupil who has low ideals. Instead, he makes good music so glamorous that he gradually leads his pupil to the point where he actually enjoys the better music more. "But," you are saying, "just how can I do all this?" To which I reply that I do not know you so I cannot promise that you will succeed, but I will give you a few general suggestions: (1) choose the music with great care—both the pieces and the studies, searching for material that is genuinely attractive; (a lot of the music in children's books is so dull that I don't blame them for not enjoying it.) (2) be sure that you have plenty of variety in your material, with some music of the "song" type and some of the "dance" type; (3) teach each pupil some of the elements of musicianship, especially transposition; (4) provide phonograph records, and have your pupils sometimes compare the artist's version with their own; (If you are a good performer—and you ought to be!—play for them yourself sometimes.) (5) put on a student's recital once a month or so, thus stimulating your pupils to strive for perfection; (6) make certain that your pupils know *why* they have to practice scales and other technic; (7) if a pupil brings a piece of his own selection that is at all suitable, make a bargain with him: tell him he may study it if in turn he will also study a piece or an etude of *your* selection; (8) take time to talk with the parents occasionally and make clear to them the great importance of providing their children with a quiet place in which to practice, a well-tuned piano, and freedom from interruption; (9) adopt a friendly attitude, welcome each pupil with a smile—even if he is not doing well, tell him firmly what is wrong, but don't nag or scold—at least don't scold very often; (10) make sure that you yourself are not in a rut, and if you suspect that you are, go away for a term of study as soon as possible; or at least get a new lot of pieces and studies.

I admit frankly that modern children with their greater freedom in both school and home are not as docile as children used to be, but I believe that on the whole they are better off, and we teachers must learn to adjust ourselves to the new type of pupil just as we have found it necessary to adjust ourselves to all sorts of other changes in the world of today.

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Tales of Isidor Philipp

The French Master Recounts Anecdotes Of the Conservatoire and Musical Notables

by Maurice Dumesnil

Eminent French-American Concert Pianist and Author

ONE of the traits which makes Isidor Philipp such an outstanding personality in the world of Arts is his astonishing versatility. His memory s amazing, his knowledge unfathomable, his sense of tumor ever present. He can veer from pedagogic probems to political matters, from musical history to cientific discussions, from philosophical considerajions to amusing anecdotes disclosing interesting sideights in the lives of the Great. During a recent visit I eminded the master of his promise to tell the readers f THE ETUDE a few tales about the Conservatoire National de Paris. With a twinkle in his eyes, and an mpish smile on his lips, he started summoning up nemories. Here I will let Isidor Philipp take over:

"When thinking of the Conservatoire, everyone is nclined to believe that nothing can happen there which deviates from the highest form of seriousness and dignity. But, *mon petit,* this institution is human, ike everything else, and the famous musicians associated with its activities have their little weaknesses, their idiosyncrasies. Occasionally, they become the target of good jokes on the part of their colleagues. And in this respect, director, professors, members of the juries find themselves on a level with students or contestants. No one is immune. Let me tell you a few really good stories.

"Once I had in my class a mediocre girl who played Liszt's *Venezia and Napoli* at an examination for admission to the public contest. Up to her appearance Gabriel Fauré, the director, and André Messager, who sat on the jury, had been terribly bored by much routine, colorless playing. They smoked cigarettes, and let their thoughts wander elsewhere. Suddenly Messager ooked up to the platform and saw the girl, who ploughed laboriously through her piece, but whose natural brunette beauty was enhanced by a glamorous, flamboyant scarlet gown. The expression on his face changed abruptly as he exclaimed aloud:

" 'But . . . this is great art! We must give her a *big twenty.*' That was the highest possible grade. Fauré had neither heard nor listened to her playing, but he ooked up too, and joined in:

" 'You're quite right. It is truly magnificent.'

"At this point I could contain myself no longer. 'What s the matter?' I protested. 'This girl is the least interesting of all my pupils.'

" 'My dear,' Messager said patronizingly, 'we know hose little lacks of appreciation on the part of the eachers. Let me assure you that your student's talent s of the highest caliber.'

"Naturally the girl was admitted to the public contest. But although she still basked in the glory of her *big twenty,* she played miserably and proved to be a lismal failure. Even Fauré and Messager voted against her, for they did not recognize her in the plain, dark, nconspicuous outfit which she had unwisely selected or the occasion!

An Embarrassing Situation

"This reminds me of another hilarious anecdote involving Ambroise Thomas and Charles Gounod. Once a letter from the author of 'Faust' came to Ambroise Thomas' directorial desk, asking him to listen with particular attention to a girl singer who would try for admission and who, he contended, was perfectly wonderful. Gounod, by the way, had not heard her but had taken the word of one of his friends.

" 'We see you so seldom at our examinations,' Thomas wrote back. 'Why don't you make an effort and come to this one? Thus you will be able to help your protégée.'

"Gounod did turn up, and listened to all contestants most attentively, as he always did on such occasions. One of the applicants was frightfully deficient. He turned to the other adjudicators:

" 'How terrible . . . This girl sings like a cow!' 'She's our protégée,' said Thomas.

"Before I became a professor at the Conservatoire, I sat many times on such juries. The first time was for me a great honor, since it happened only a few months after my graduation and it was a public contest. I received a few words of warning from secretary general, Emile Réty:

" 'You will have to be most careful, for you are quite young. Try to be as fair as possible. Beware of little intrigues and above all, don't let anyone influence you.'

"As the jury took its place around the large green table Francis Thomé, the friendly Creole and author of the still popular *Simple Aveu* and *Sous la feuillée,* made his way toward my corner:

" 'There is a girl in whom I take great interest,' he whispered confidentially into my ear. 'She is both talented and charming. Please do me a favor and vote a first prize for her. Of course she is not up to it yet; but your vote joined to mine will make two, and in this way I will be able to obtain a "mention" for her.'

"To have been honored with Thomé's confidence flattered me so much, that I forgot Réty's recommendations and voted a first prize for the girl. When ballots were counted she carried eight votes for a first prize; that is, unanimity outside of director Ambroise Thomas. Scandal . . . Consternation . . . and a storm of boos and catcalls when the awards were announced. What had happened? Thomé had requested the same favor from all the jurors.

"Strange enough, this play of influence is at times exercised by the very ones whose duty it should be to watch against their interference. Oh, the frailty of human nature. Once Gabriel Fauré asked me to accept in my class the daughter of some friends of his. I inquired if she had talent. 'No. Don't listen to her. Just look at her. She is exquisitely pretty,' Fauré replied.

"Thanks to the intervention of the omnipotent director, the girl passed her examination successfully. But I soon found out that she knew nothing at all. Worse still, she showed no inclination to work. Coaxing, threatening were of no avail. Once she came and asked for a ten days' leave of absence. 'Ten months if you wish, Mademoiselle. In fact, the best would be for you to leave the Conservatoire altogether.' A few days later I received the following letter:

" 'My dear sister-in-law: Our adorable child is going to leave Paris for a few days, and if you have no objection she will stay with you for a much needed rest. The uncouth slave driver in whose class Fauré placed her submits her constantly to ridiculous criticism and humiliating sarcasms. He does not even appreciate her superior intelligence and her ravishing beauty. A tyrant, plainly. Being with you will restore our child's peace of mind.'

"As I finished reading this letter the bell rang. I opened the door and found myself face to face with the girl's father.

" 'How glad I am to find you at home,' he said. 'Although I already wrote it to you I come personally to thank you for the leave which you so kindly granted to my daughter. I must tell you that she really adores you. She loves even your reproaches. What marvelous profit she is deriving from your lessons!'

"I handed him the letter which I still held in my hand. He turned pale, realizing that he had put the letter in the wrong envelope. The next day the girl was transferred to another class.

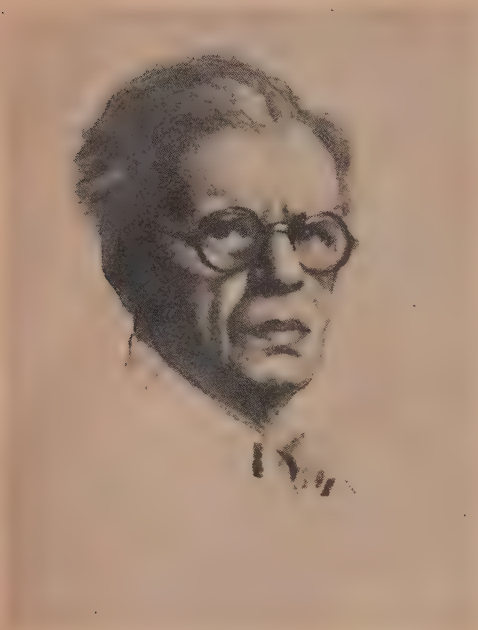
"Among the foreign musicians who often acted as adjudicators in Conservatoire contests, Moszkowski and Moriz Rosenthal occupied a special place because of their famous wit and spirit of *repartie.* Many entertaining stories about them, (*Continued on Page* 585)

ISIDOR PHILIPP

The Romance of John Howard Payne and His Immortal Song, "Home, Sweet Home"

by S. J. Woolf

In the September issue the noted artist, author, and war correspondent, Samuel Johnson Woolf, told of the earlier years of John Howard Payne. In this installment we find Payne moving from London to Paris, hoping to recoup his losses in the British capital. —EDITOR'S NOTE



S. J. WOOLF
A self portrait

PAYNE'S failure as a manager did not stand in the way of his being engaged to return to Paris once more as a theatrical scout. When Washington Irving, one of his life-long friends, visited him, he found him living in style in an apartment near the Palais Royal. His tame canary birds flew in the palace gardens and returned when he whistled for them. But, as usual, creditors were sitting on his steps. Necessity rather than opportunity was knocking at the door. Irving rented a part of his apartment and the two of them worked together on several dramas including "Richelieu" and "Charles II."

Although Irving probably helped him financially he nevertheless needed more money. Having three plays on hand he sent them to Charles Kemble, the manager of the Covent Garden Theater. He offered the three of them for two hundred and fifty pounds, adding that for fifty pounds cash he would turn one of the plays, "Angioletta," into an opera and get Sir Henry Bishop, a well known musician of the day, to write the score.

Payne waited anxiously to hear from Kemble. He needed the money. At last he was told to go ahead and "Angioletta" became "Clari, The Maid of Milan." Its plot was typical of the time. A conniving duke induces a young innocent girl to elope. Surrounded by luxury, but with no wedding ring on her finger, she longs for the humble home she has left.

According to Payne, when he sent the libretto to the composer he accompanied it with the "hint" of a melody which he had heard a Sicilian girl humming in Italy. This he suggested should be adapted to the plaintive words which *Clari* sings, "mid pleasures and palaces," when she realizes her plight.

The song as sung by Anna Maria Tree quickly became popular. In a short time one hundred thousand copies were sold—a remarkable record considering there were no phonographs, radios or song pluggers. The publisher netted two thousand guineas, but Payne was not even credited on the title page with the authorship of the lyric.

For the next ten years he wrote plays, started papers, and did literary hack work while he wandered about Europe. "How often," he wrote, "have I been in Paris, Berlin or London or some other city and have heard a person singing *Home Sweet Home,* without having a shilling to buy myself the next meal or a place to lay my head. The world has literally sung my song until every heart is familiar with the melody, yet I have been a wanderer from my boyhood and have to submit to humiliation for my bread."

Payne's song crossed the ocean. So too had his plays. But he had never received a cent in royalty. His friends thought that a visit home might cheer him up and bring in some returns. With their help he sailed for New York. His sense of the dramatic was hurt when there was no committee on hand to meet him. That the cholera was raging in the city was no excuse in his mind.

It was not until a benefit performance and public dinners were arranged that his feelings were soothed. For a pat on the back meant more to him than a pocketful of gold. But he had to live and the amounts he received from the benefits were soon spent.

Accordingly he planned another magazine, and set out on a trip through the country to get subscribers. In Georgia he heard of trouble between the Cherok Indians and the government as to the amount th were to receive in return for their leaving the stat Here was a ready made drama going on under h very nose. He had to play a part in it. He went live in a hut with John Ross, the chief of the trib and acted as his advisor.

Payne was incensed by what he considered the u fair treatment accorded the Indians and wrote artic for papers and magazines espousing their cause. T government agents resented what he was doing a one night a company of soldiers was sent to arrest hi

As they were riding along in the darkness on t way to jail, he heard one of the guards singing *Hom Sweet Home.*

"I wrote that," he exclaimed.

"Like hell you wrote it," the soldier growled. "Th song comes out of the 'Western Song Book'."

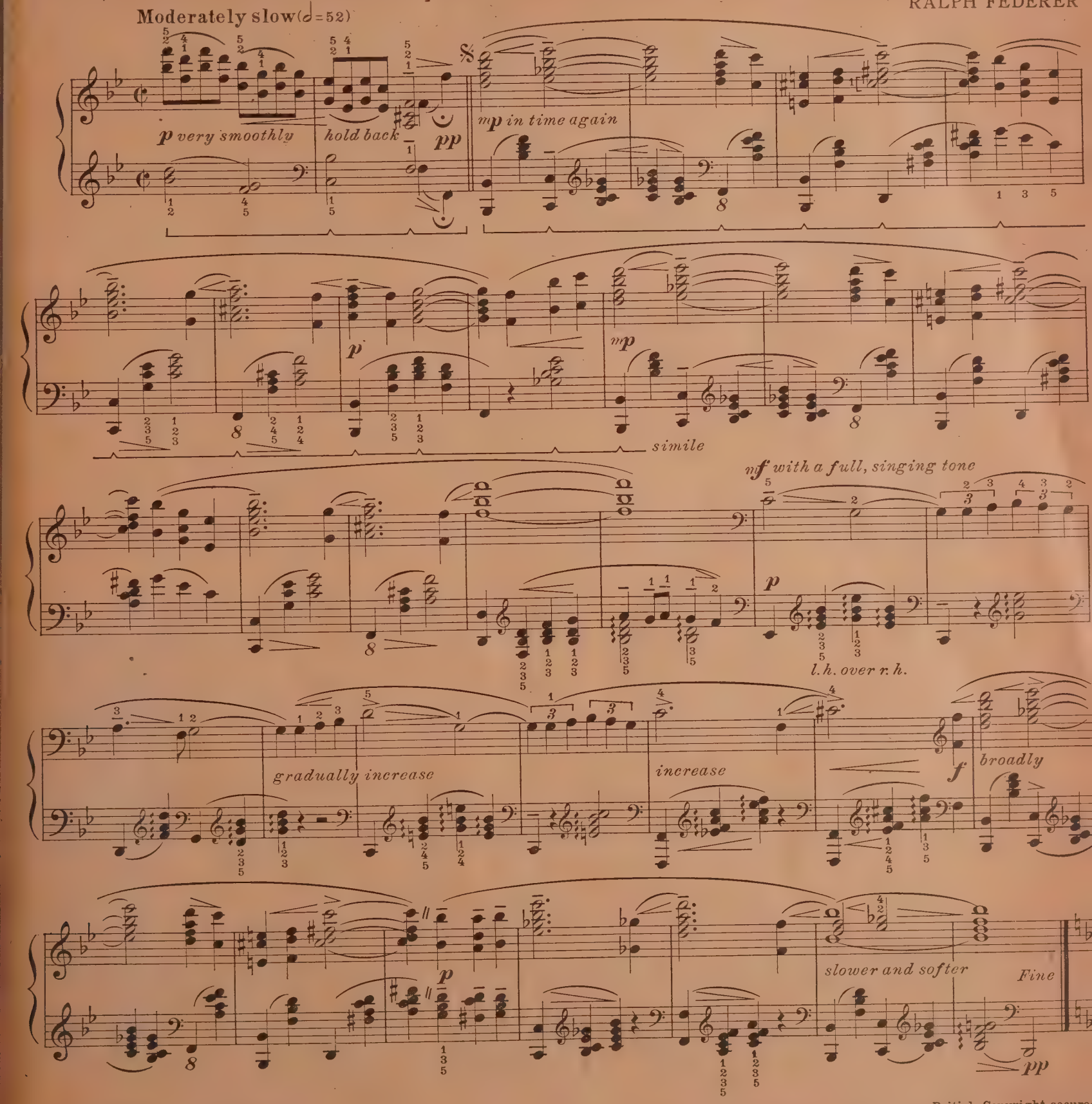
There was no evidence that would hold in court a Payne was soon released. He (*Continued on Page* 59

JOHN HOWARD PAYNE'S HOME ON LONG ISLAND, NEW YORK

MOONLIGHT ON THE MOUNTAIN TOP

While designed as an effective piano piece, the alluring melodies in this composition might well have been the theme songs for a metropolitan musical show. As the composer suggests, the theme should be introduced softly like the moon shining between the tall pines, should rise to a climax later, but should never be too loud. Grade 4.

RALPH FEDERER



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slightly faster; not in strict time

increase a little

p

mf

mp

hold

l.h. over

p slower; very distinctly

D.S.

RONDINO

Do not look upon this as a musical trifle. It should be studied with greatest accuracy. The time should be maintained with the precision of a chronometer. All notes should "mesh" perfectly; that is, the notes that are intended to be sounded together should leave no doubts in the student's ear. At first play very slowly (not stiffly) until the pattern is "set" and then introduce "expression" changes. Grade 3.

LUDWIG van BEETHOVEN

Allegretto M. M. ♩.=63

p semplice

mf

p

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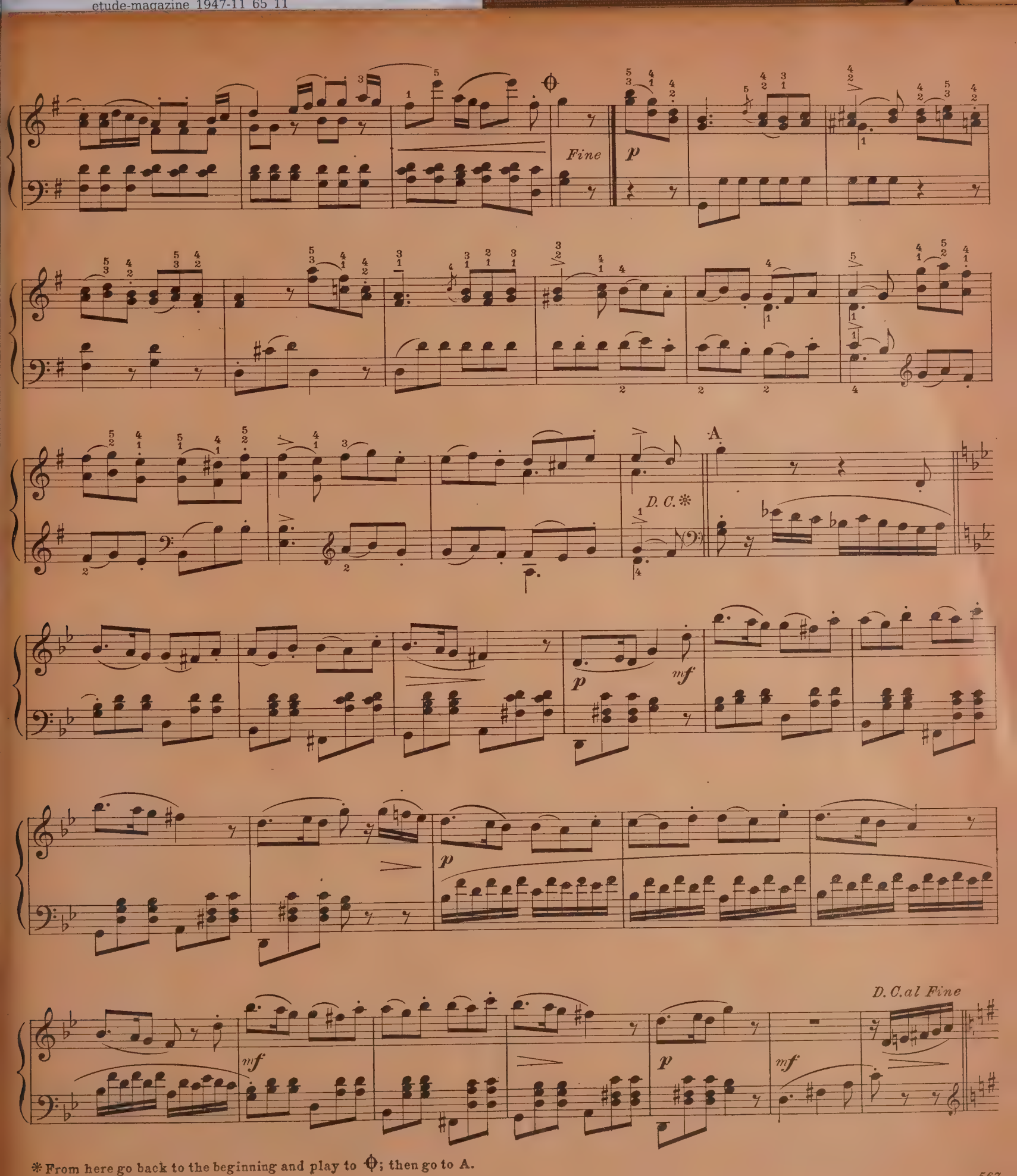
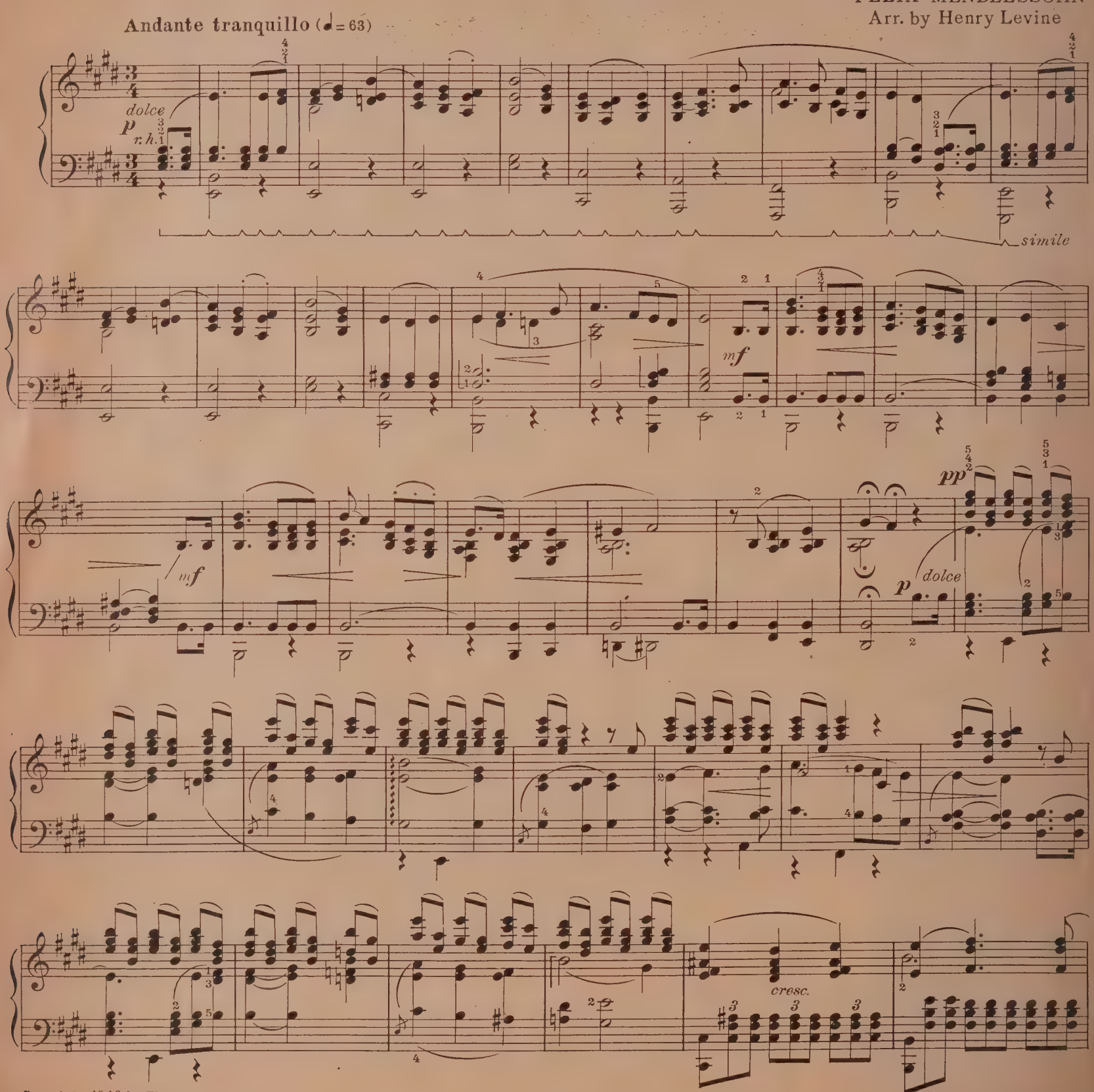


✻ From here go back to the beginning and play to ⊕; then go to A.

NOCTURNE

This, one of the loveliest of Mendelssohn's themes, like the other sections of the composer's early masterpiece, the *Overture* to "A Midsummer Night's Dream," astonished all Europe when it first was heard. The *Overture*, however, was written in 1826 (the year of Weber's death). This *Nocturne* did not appear until 1843, seventeen years later when Mendelssohn wrote incidental music for Shakespeare's play. The sonorous hymn-like theme introduced with French horns in the orchestra produced an atmosphere of tranquility in splendid contrast to the fairy-like sections. Grade 5.

FELIX MENDELSSOHN
Arr. by Henry Levine



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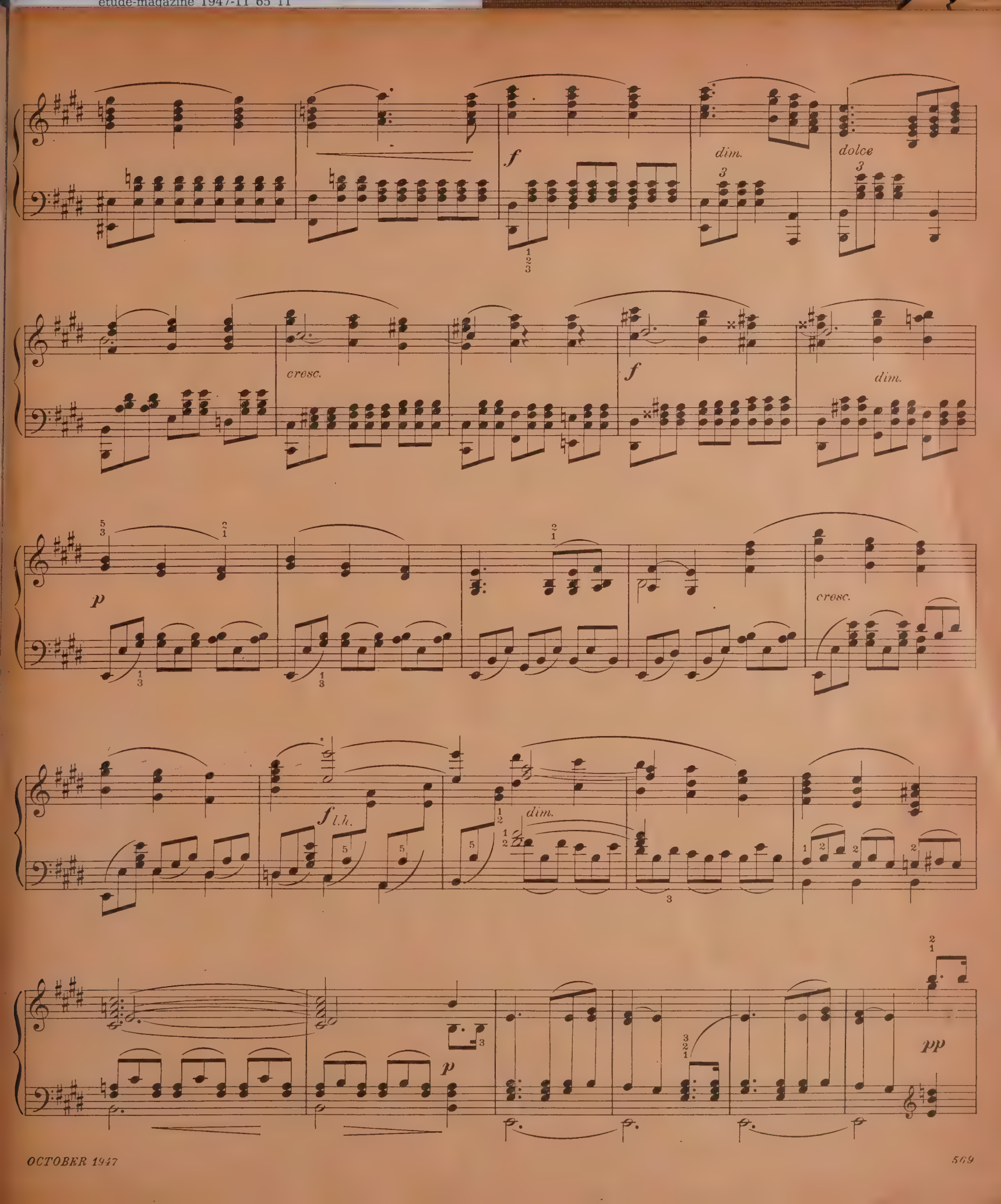
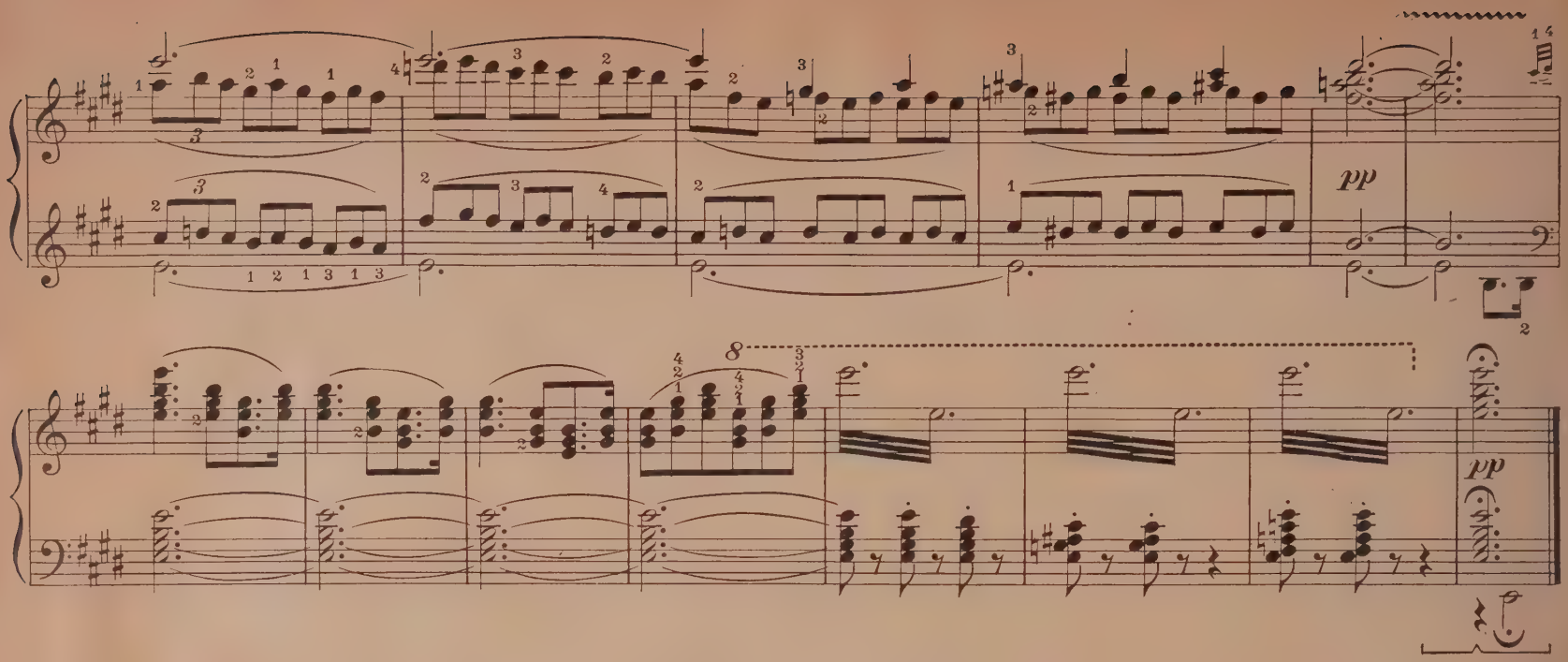


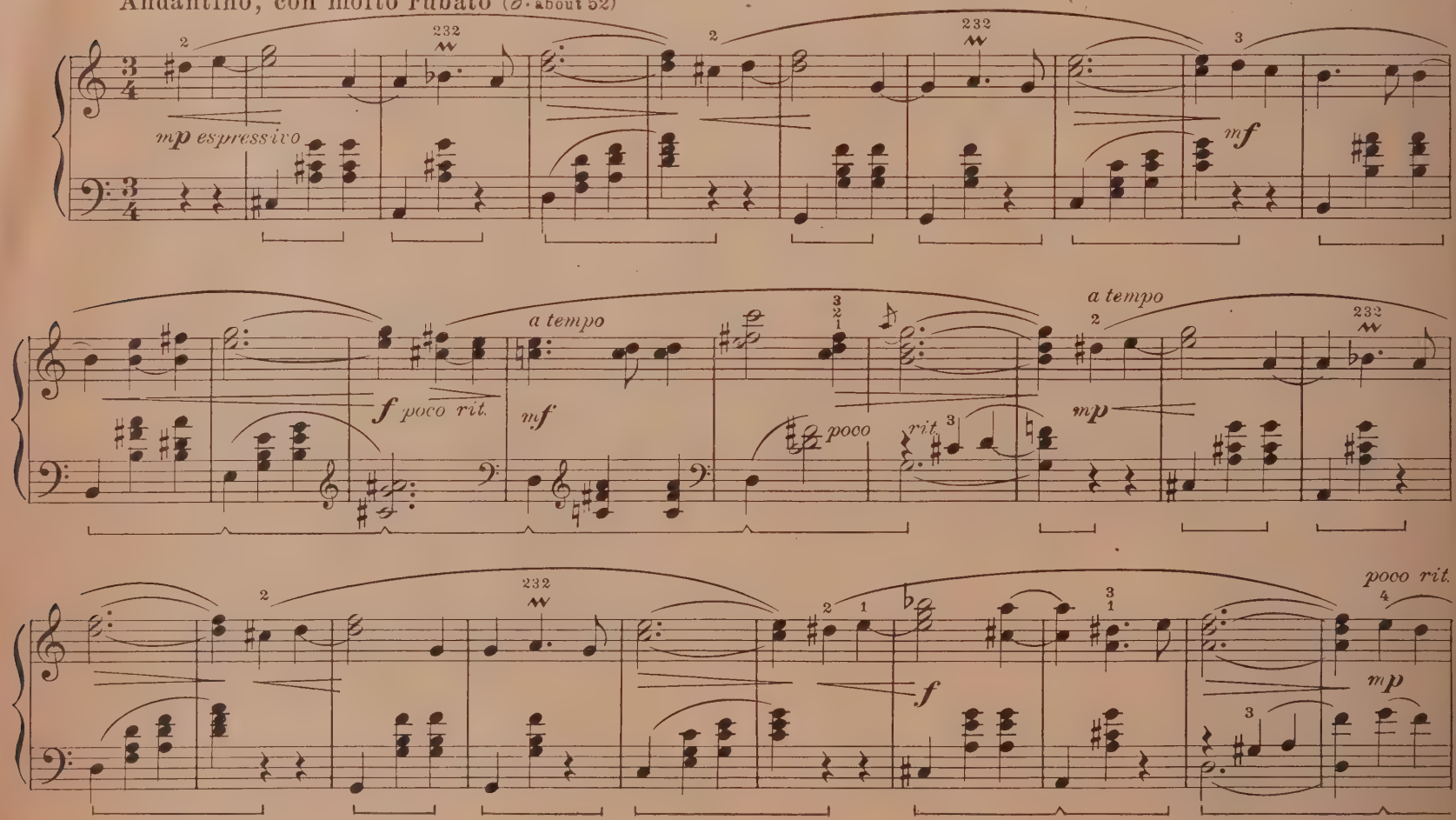


AFTERNOON IN VIENNA

From the large number of waltzes suggesting Vienna, one might think that the city spent both its days and nights in dancing; but Vienna by day is quite different from Vienna at night when gaiety rules. This attractive piece captures the gaiety of the Viennese night. The mordents can also be fingered 2-4-3 for incisiveness. Grade 3.

LEWIS BROWN

Andantino, con molto rubato (♩. about 52)



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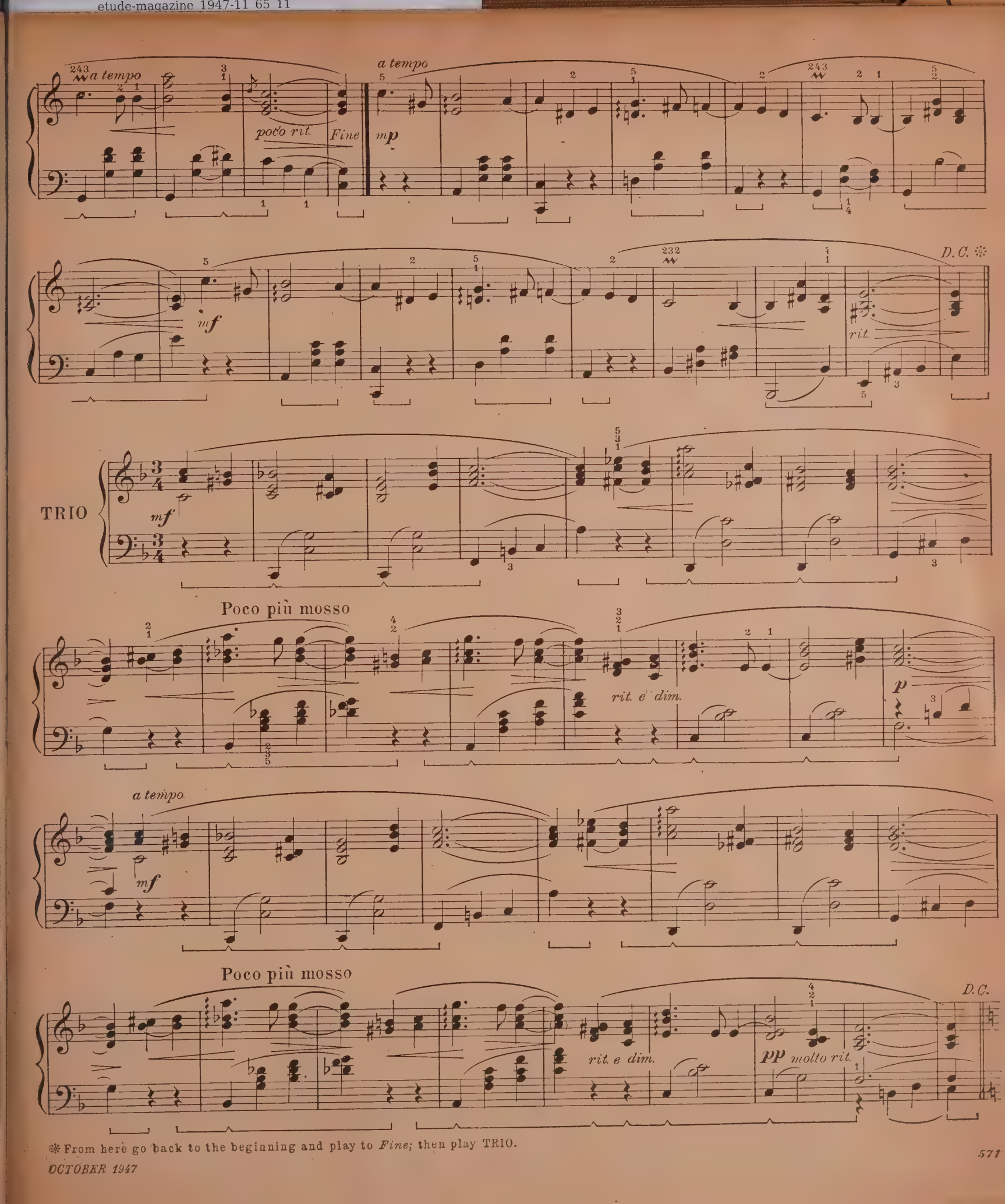
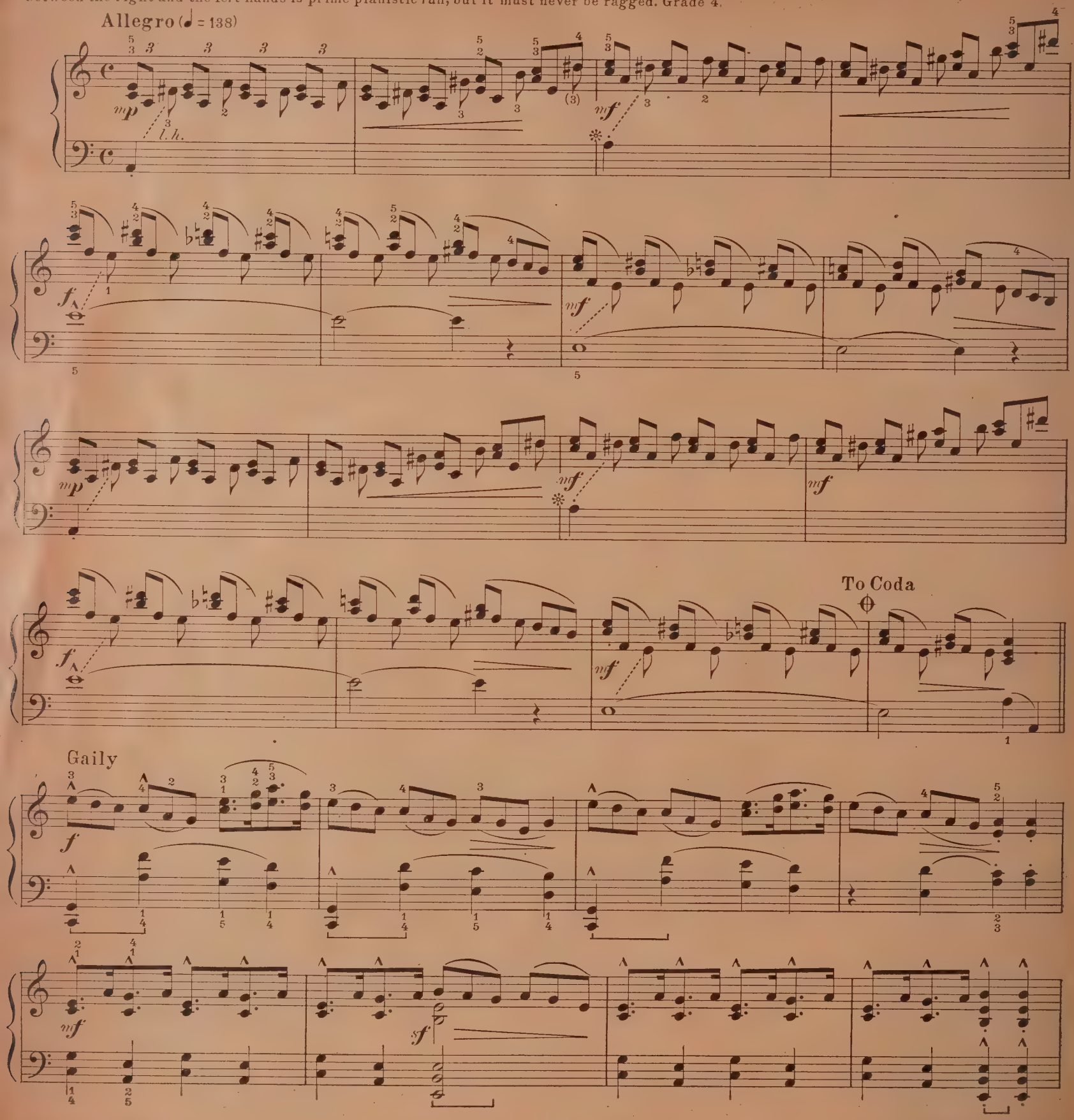


✻ From here go back to the beginning and play to *Fine;* then play TRIO.

DANCE OF THE LEPRECHAUNS

WALTER O'DONNELL

Lightness, deftness, smoothness, and gaiety must be the main elements in the interpretation of this composition. The division of the triplet theme between the right and the left hands is prime pianistic fun, but it must never be ragged. Grade 4.



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* The bass may be omitted if desired.

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f *marcato*

f

D.C.al

CODA

cresc. ed accel.

mp *mp* *mf*

CLOWNS ON PARADE

Grade 3.

ROBERT A. HELLARD

Marcato

f

fz

Con brio

mf-f

il basso sempre staccato

(Fine)

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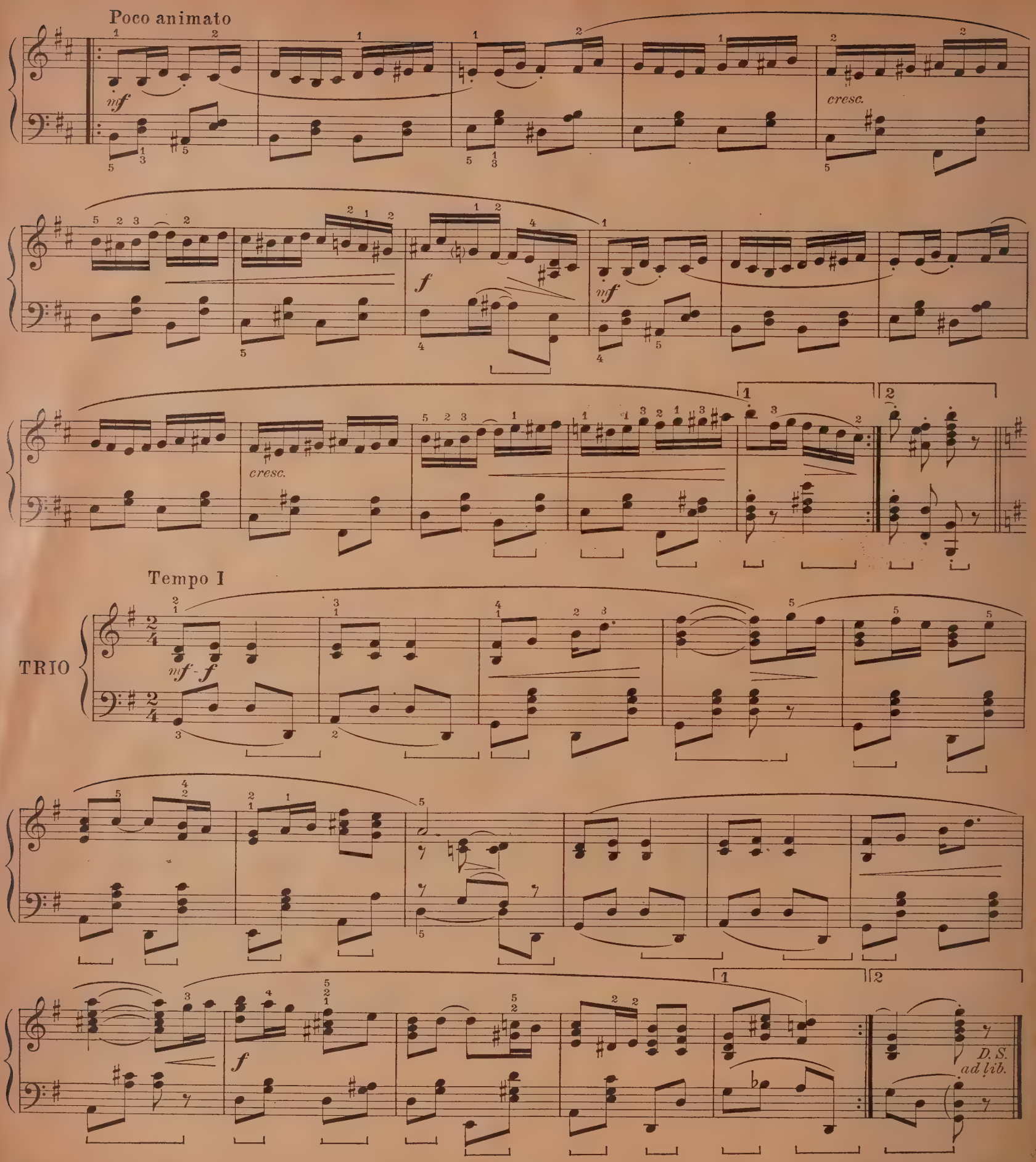
Poco animato
mf
cresc.
f
mf
cresc.
Tempo I
TRIO
mf-f
f
D. S.
ad lib.

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POLKA PARISIENNE

Grade 3½.

STANFORD KING

Brightly (♩=66)

mf Bring out the melody

Fine

p *cresc.*

mf *p*

cresc.

f *dim.*

p

D. C. ✻

TRIO

mp *cresc.*

mp *cresc.*

f *mp* *cresc.*

mf *poco rit.* *a tempo*

D. C.

✻ From here go back to the beginning and play to *Fine;* then play TRIO.

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SOFTLY NOW THE LIGHT OF DAY

SECONDO

CARL M. von WEBER
Arr. by Clarence Kohlmann

Andante

mf *rit.* *mp a tempo*

più mosso *mf* *dim.* *mf*

rit. *mf a tempo*

cresc. *rall. e dim.* *rit.*

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SOFTLY NOW THE LIGHT OF DAY

PRIMO

CARL M. von WEBER
Arr. by Clarence Kohlmann

Andante

mf *rit.* *mp a tempo*

mf *dim.*

più mosso

mf *rit.*

mf a tempo

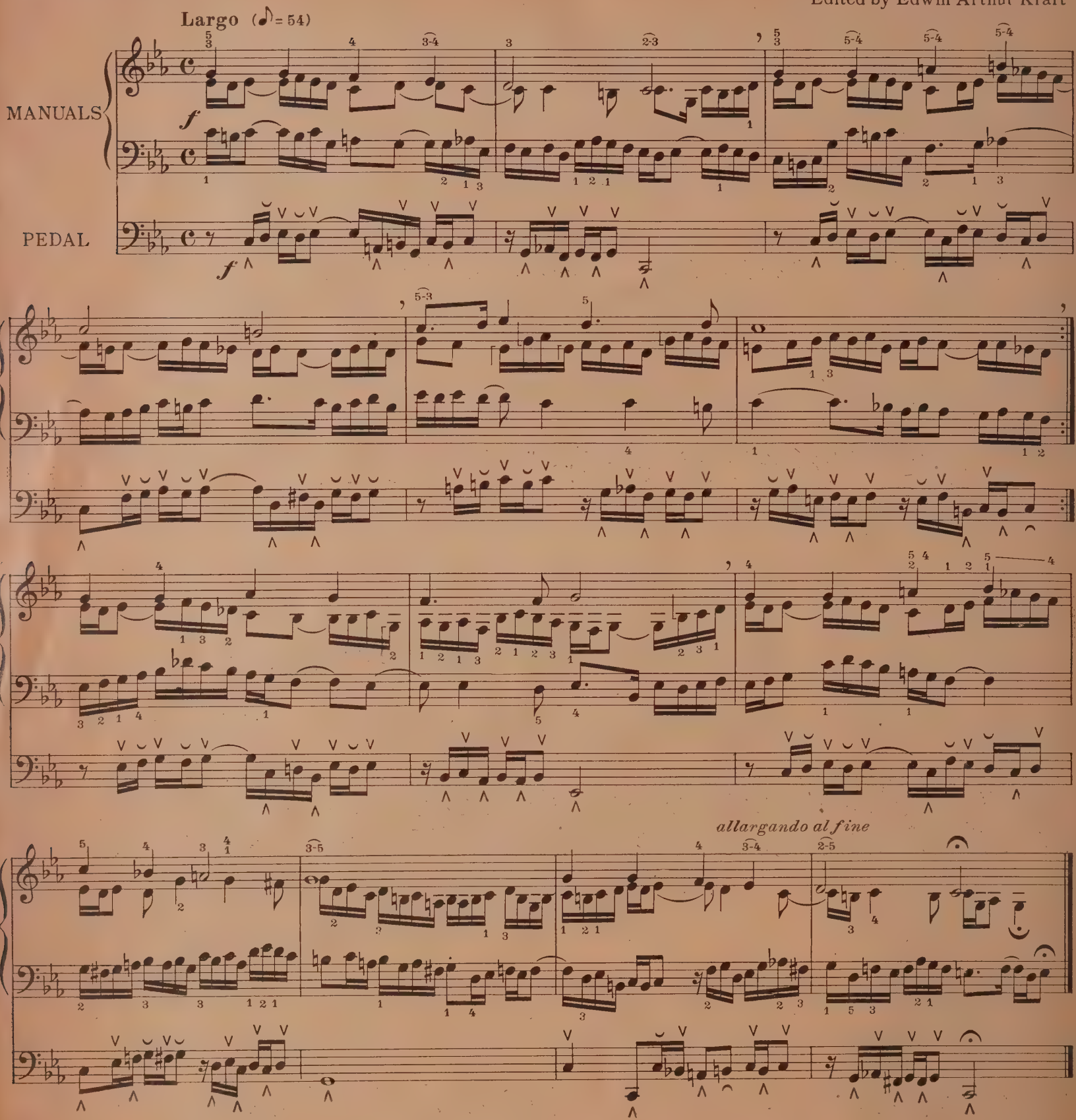
cresc. *f* *rall. e dim.* *rit.*

JESUS, PRICELESS TREASURE

Swell: Strings, Flutes, Soft Reed 8′
Great: Flute, Diapason
Pedal: 16′, 8′, Coup. to Gt. and Sw.

Melody by Johann Crüger, 1598-1662

JOHANN SEBASTIAN BACH
Edited by Edwin Arthur Kraft



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I DO NOT WALK ALONE

N. W. Lovely

ROY NEWMAN

Moderato espressivo

mp

When I tread the nar - row path, I do not walk a-
Mul - ti-tudes of friend - ly hands Do His works of

p *p sostenuto*

cresc. *dim.* *dolce*

lone; Far from ways of greed and wrath, Man- y walk there-on. Oth - er feet in
love; Pray'r goes up from man- y lands To our God a - bove. So I do not

cresc. *dim.* *dolce*

poco rit. *ten.* *mf a tempo* 1 *p espressivo*

Is - ra - el Seek Je - ho-vah's ways; Oth - er lone - ly voic - es tell Qui-et-ly His praise.
walk a - lone But with joy-ous throng, Make the Mas - ter's way mine own,

a tempo

poco rit. *ten.* *mf* *p espressivo*

2 *p* *mf* *p rit.*

Share the pil-grim song, Make the Mas - ter's way mine own, Share the pil-grim song.

p *mf* *p rit.*

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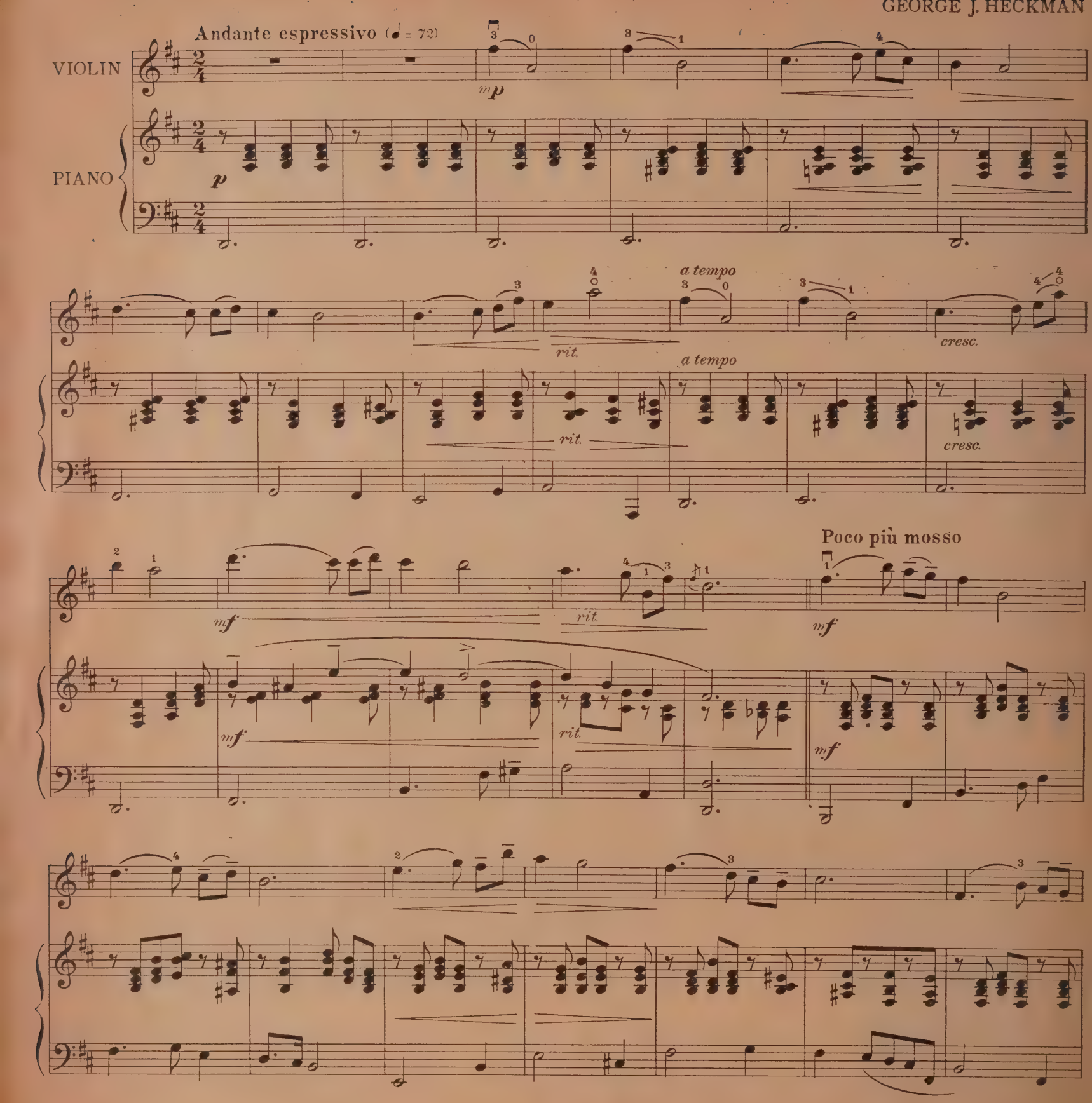
POÈME

GEORGE J. HECKMAN



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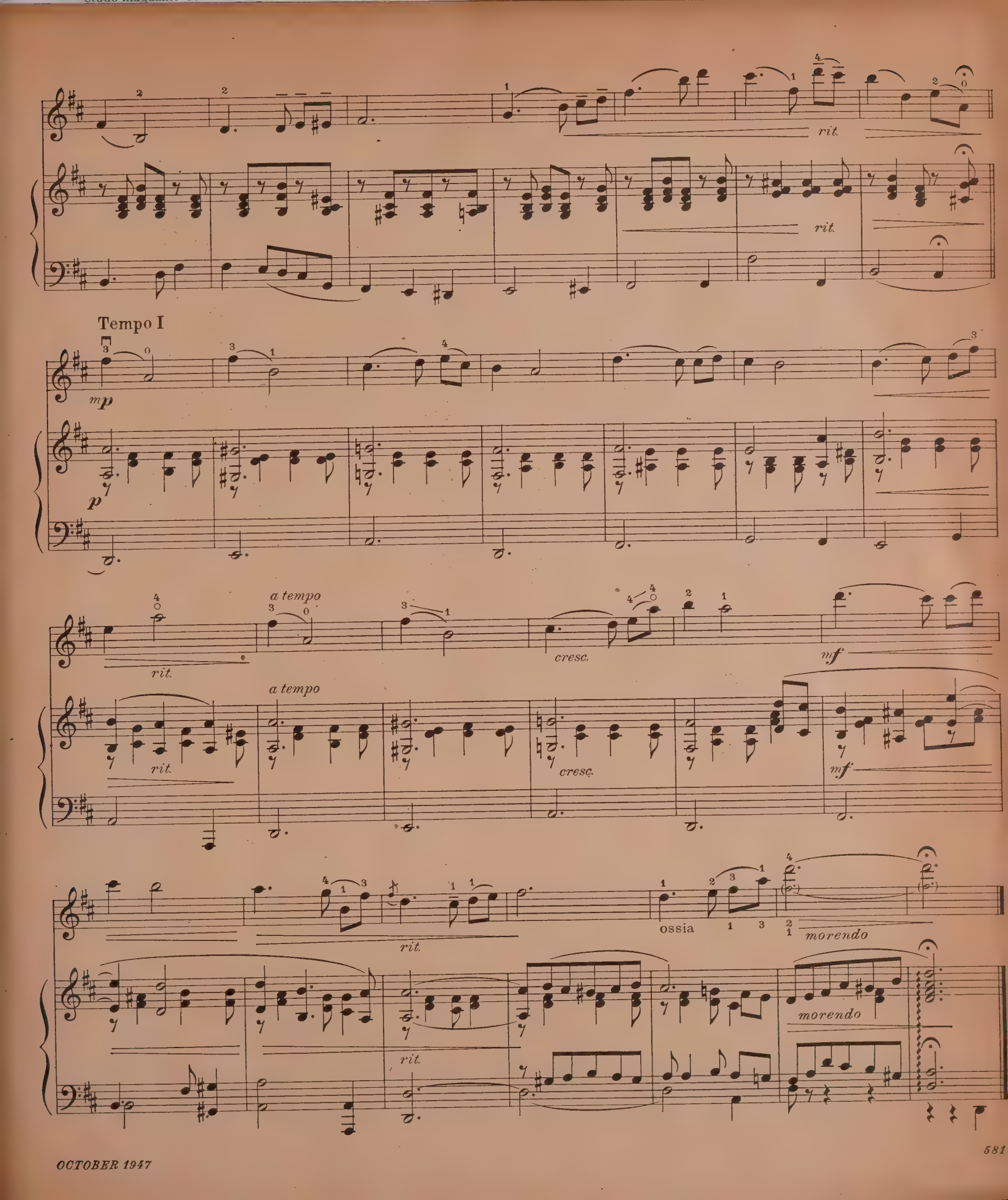
rit.
rit.
Tempo I
mp
p
rit.
a tempo
cresc.
mf
rit.
a tempo
cresc.
mf
rit.
ossia
morendo
rit.
morendo

Grade 2.

SPOOKY TALE

Misterioso (♪ = 120)

WILLIAM SCHER

p

Without Pedal

To Coda

mf

f

mp

D. C. al

CODA

r. h.

mp

l. h.

Pause

Slower

p

l. h.

In time

Pause

mf

sf

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Grade 1.

LITTLE BOBOLINK

Moderato (𝅗𝅥 = 63)

J. J. THOMAS

mp

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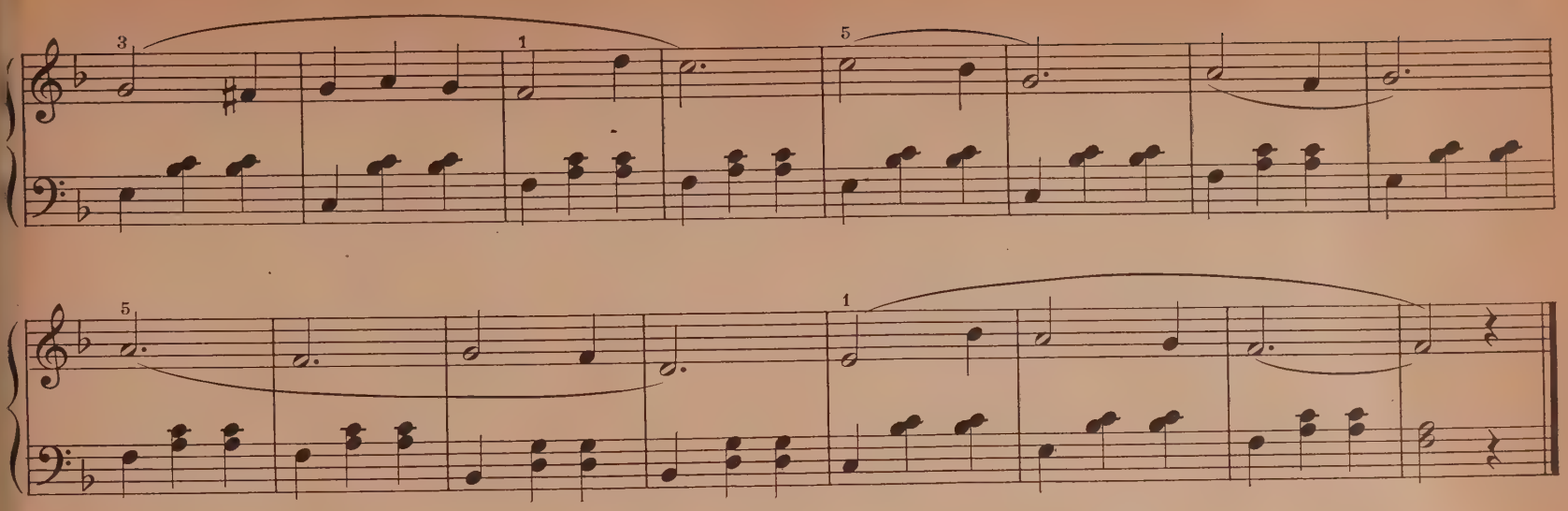

DARK SHADOWS

Grade 1.

BRUCE CARLETON

Mysteriously (♩= 112)

mp

slower

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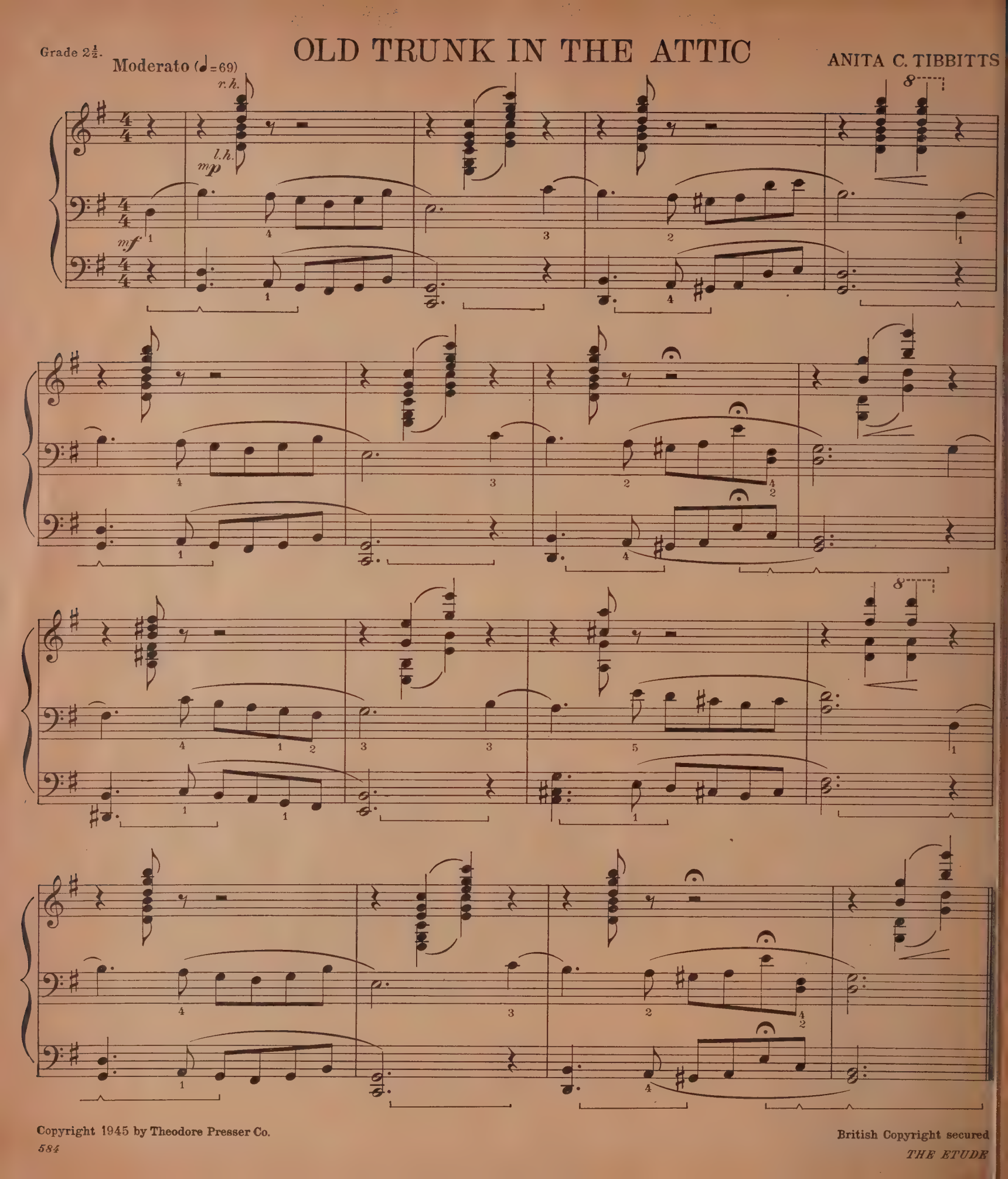
Grade 2½.

OLD TRUNK IN THE ATTIC

ANITA C. TIBBITTS

Moderato (♩=69)



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Tales of Isidor Philipp

(*Continued from Page* 563)

or as told by them, are still being circulated. However, here are two which I believe remain heretofore unpublished:

"Once on a jury there sat near Moszkowski a young pianist who tried to monopolize attention and make everyone realize how wonderful he was. He soon made himself unbearable by his conceit and ego. 'I receive countless requests for lessons,' he said. 'My concertizing prevents me from accepting most of them. But when I take a pupil my fee is one hundred francs a lesson.'

" 'How wonderful, my young colleague,' said Moszkowski who had listened patiently, smiling ironically up his sleeve. 'A hundred francs . . . That's remarkable. You are much greater than I, for all I can get is fifty francs.'

"The young upstart, stunned, remained silent. Then Moszkowski spoke again: 'Oh . . . Of course I also give lessons at one hundred francs, but . . . nobody takes them!'

"Rosenthal's wit was often biting and caustic, but his *boutades* were so clever that no one could take offense. Once he and I came out of the Conservatoire in company with Bernard Stavenhagen, the brilliant pianist and Liszt pupil who had just scored a sensational success in Paris. Stavenhagen's repertoire, however, was known as being exceedingly small. A young lady came up to him and asked for an autograph in her album. 'Something short,' she specified, out of commendable discretion. Stavenhagen turned toward us and whispered: 'She said "something short" . . . What can I write, that is short?' 'Your repertoire,' said Rosenthal.

"On another occasion Rosenthal landed in Paris directly from Berlin where he had given three extremely successful recitals. During an intermission of the contest he told us of his having called on an important German official to whom he had been highly recommended. The following conversation had taken place:

" 'So, my dear Mr. Rosenthal, you are going to play in Berlin. It will be a real joy for me to be there. When will it be?'

" 'Next week, Herr Hofrath, exactly on December tenth.'

" 'Oh, how unfortunate. On that evening there is a big dinner at the Court. But you will likely give more concerts?"

" 'Yes, I will give three. The second will be on the twelfth.'

" 'More bad luck. That night I give a large dinner party at my own home. I intended to invite you. But when will the third concert take place?'

" 'On December eighteenth.'

" 'Good Heavens . . . The date of the Chancellor's banquet!'

" 'Then, Herr Hofrath, the only thing left for me to do is to wish you . . . a good appetite!' And Rosenthal took leave.

"Since we are on the subject of recitals, let me tell you of one which I have never forgotten. That was my own debut in Paris, or should I say more accurately, what ought to have been my debut. During the winter of 1876-77 a friend of ours, member of the *Chambre des Députés* (House of Representatives) said to my father: 'Your boy may be only thirteen years old, but he ought to get accustomed to public playing. I will arrange a recital in a small theater of the Champs-Elysées which belongs to a cousin of mine. Let him play a nice program of *entertaining* music.'

"When the great day came the weather was atrocious. Several inches of snow covered Paris, and there was a sub-zero cold wave. Impossible to find a *fiacre*, as horse cabs were then called. So my parents, my young sisters, and I started on our long walk to the Champs-Elysées. With that heavy snow it took us a whole hour to reach our destination. The congressman and the janitor were there, but the theater was empty. We waited and waited, to see if any public would turn up. No one came.

" 'Never mind, my boy. You are going to play for me alone,' our good friend said. I looked around the platform:

" 'But . . . Where is the piano?'

"They had forgotten to have one brought in!"

At this point the bell rang and a student was ushered in. As I said good-bye it occurred to me that sixty years had elapsed since the last anecdote had taken place. But the passing of years means very little to one whose life has been, and remains so filled with helpful endeavors and rare devotion to his art.

Once more we must repeat: there is only one Philipp.

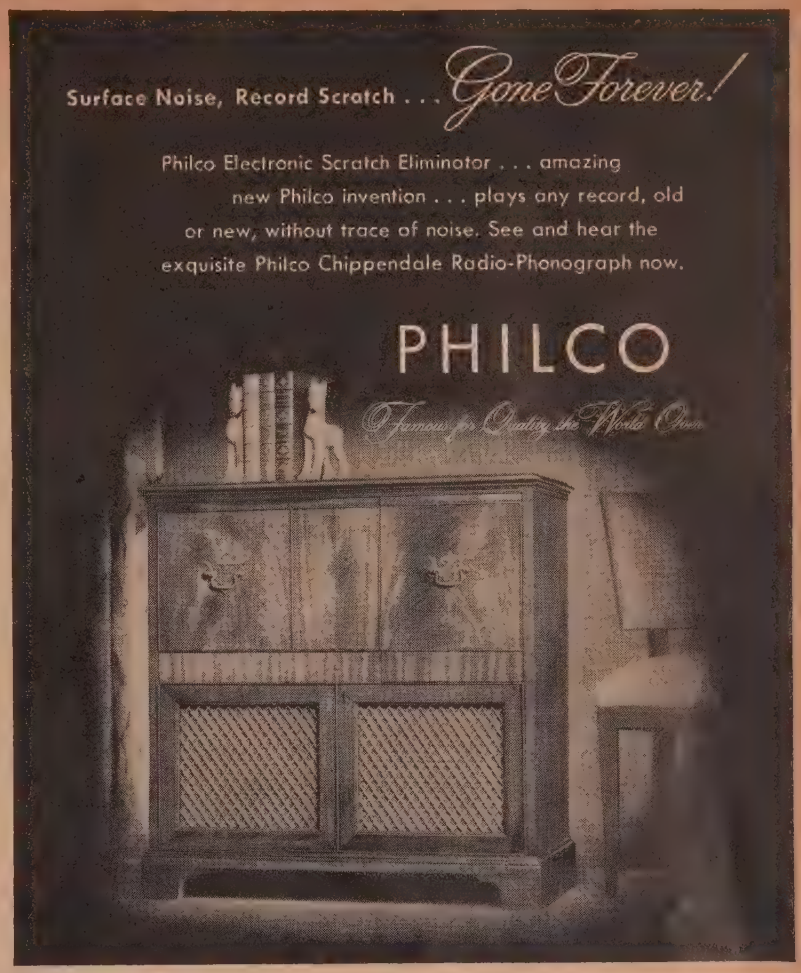
The Teacher's Round Table

(*Continued from Page* 552)

octaves cannot be overemphasized; still they seldom form part of the technical diet of students. They should be performed with a completely supple wrist and an easy, effortless motion of rotation. Constant elasticity must be the rule. Read pages two and three of Dr. William Mason's "Touch and Technic," Volume IV, which contains a clear explanation of the proper performances of octaves.

As to your other two questions, they are of general interest, and too many students and pianists actually form a complex regarding certain activities, or sports. How wrong this is. Let's take typing, for instance: it really helps piano technic, if done properly; that is, if the five fingers are used. If you belong in that class and are not a stiff, "two finger" typist, you have nothing to fear. Some sports, likewise, are helpful for the arms and hands. Tennis, with its graceful motions, is one of them. Years ago in Paris, three tennis enthusiasts were Alfred Cortot, Jacques Thibaud, and Pablo Casals. I never heard them complain of any ill effects. Once I had a long game on a Sunday morning, and played a concerto with the Colonne orchestra in the afternoon. The only noticeable sign for the public was my rubicond face after that fine exercise in the sunshine. Football, however, should be discarded, and also boxing or skiing, for they are too violent and dangerous. Be careful with skating, too!

Now to the last question: I think hand washing is an excellent habit at all times. Done before playing, with warm water, it has a softening, limbering up effect. And after playing, well, I find it very soothing. It is sanitary, besides, for keyboards are never free from dust or sediments, and they occupy a prominent place among the many varieties of germ carriers.



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The Etude Music Lover's Bookshelf

(*Continued from Page* 551)

appreciate most the tragedy that is the truest picture of great misery. If it were not printed on the program that the crucifixion scene in the 'Passion Play' at Oberammergau is a trick illusion, many in the audience would be overwhelmed at the sight of it; yet people travel far for the emotional play which this spectacle represents."

Dr. Seashore, in his latest book, gives many practical hints upon the paths that lead to beauty in the interpretation of music. We feel that this is one of the best and most useful works in the field of aesthetics, a field which unfortunately is obscured by nebulous theories costumed in a jargon which the public finds difficult to understand.

Studying Without a Teacher

(*Continued from Page* 556)

ing—In this the final stage (which by the way never ends) the technical problems that remain are given serious and concentrated practice. Some of this kind of practice has already gone on, but not with perfection as an immediate aim, and it has not been so concentrated and intensive as it should be now. Maybe an hour will be devoted to two passages occupying perhaps not more than a page.

But there is a limit here. Work should be prolonged on a passage only when progress is being felt. This shows that the passage is ready for such practice, and that the various elements in the skill relative to the passage are marshalling themselves. Work should be continued to establish, on a firm ground, the high degree of control which the new insight brings.

Of course there is much overlapping in these stages and it is not to be understood that they represent any element in time or correspond to successive repetitions. The basis for classification is the aim practiced for and the manner of practicing. There may be alternation between the various stages. For example, one may feel that he is through with the fourth stage and begin memorizing at the fifth stage. But he finds the composition difficult to memorize and after reasonable effort the various parts still do not "soak in." He does not wait for this to happen but goes on with the composition. He continues in the fourth stage although he started out with the aim of the fifth.

Value of Analysis

The value of analyzing anything is that it makes the various parts of that which we analyze more definite and makes us more conscious of these parts so that we can exercise the control over them which we desire. In our case, we become conscious of the various stages our mind goes through as we learn a new musical composition. Knowing this we can be on our guard against doing anything to interfere with the process. We will know what we are doing and have confidence in our knowledge.

In practicing according to our stages we apply the principle of orientation. In our first stage we give ourselves a frame of reference upon which to relate all the problems which we will meet. In each of our successive stages we give ourselves new understanding of the composition. We see various passages from new angles and in different backgrounds.

Learning to Understand Bach

(*Continued from Page* 549)

problem; he has exercised an independent decision based on his own thinking. His playing of the ornament in question may be different from mine—but if it fits into the line of the music and if it grows out of a correct application of the laws, it will be right. And the playing of it will be an intelligent, glowing thing, based on understanding and active personal thought and conviction.

"Thus far, I have spoken in terms of the young student—or of the student of any age who is beginning to break down the wall that separates him from a fuller understanding of Bach—and have therefore purposely limited myself to problems involving fewer lines or voices. The basic principle is the same, however, for the works of four and even five lines. The goal is always the treatment of the lines both as independent melodies *and* as interwoven parts of a whole. And the first step towards the goal is to clear the mind of the habit of thinking in terms of important melody set above 'less important' accompaniment. Once you get behind the intricate structural element of Bach's music—once you arrive at a clear understanding of his form—his vital expression of every shade of human emotion comes pouring through to you."

Speech and Singing

(*Continued from Page* 555)

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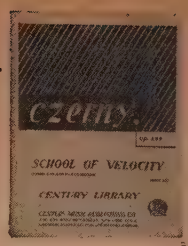

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VOICE QUESTIONS

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Some Questions From a Confused Student

Q.—*1. How can a voice student sing High-B without forcing and injuring her vocal cords. What is the most essential factor in producing this note without causing cracked tones or faulty breath control? Is breath more important than placement, and by placement I mean should it be sung in falsetto first? Do the "attack" tones vary as one ascends the scale? My lower and middles tones have resonance and are produced without any difficulty but when I sing either B-flat or B-natural I am scared stiff. Sometimes unconsciously I sing High-C when vocalizing with my accompanist, but I cannot linger on the tone as written in the score. I am a musician and I hate to give up my life's ambition due to a false impression of the fundamentals of correct singing. My voice resembles that of the late Schumann-Heink and the living Gladys Swarthout and I want to make the "Met."*

2. My accompanist thinks that moving the abdominal muscles would produce a better well balanced tone. He stresses breath quite a bit, but after reading articles by Lily Pons and John Charles Thomas I am beginning to become skeptical as they say breathing must be natural. Perhaps my accompanist meant better control of the diaphragm; by that he means breathing out in the back as well as the diaphragm which must be done simultaneously.—G. K.

A.—Whether or not a voice student can sing High-B without cracking or injuring her vocal cords depends entirely upon whether or not this tone is within the natural range of her voice. If it is beyond her range it will be always ugly, perilous, and a strain. You say that your voice resembles that of the late Schumann-Heink and the living Gladys Swarthout. How that can be literally true is beyond our comprehension, for although they were both beautiful singers, Schumann-Heink was a contralto while Miss Swarthout is classified as mezzo soprano. Before you go any farther forward with your vocal studies have a thorough examination by the best vocal teacher you can find. Have him determine positively for you what is the natural range and the correct classification of your voice. Then study carefully all the tones within that range, singing them with the natural color of your voice, and never with an artificial one. You ask if you should sing the high tones at first in falsetto. Perhaps you have confused the two words falsetto and head voice. Get a teacher to clarify your ideas upon this subject for in this, as well as in many other technical things, your mind is quite twisted. We do not know what "attack tones" are, and so cannot answer this part of your question. It is a most unusual and unscientific expression. Every tone in the scale is made by accurately approximating the vocal cords so that they may produce the pitch desired (and no other) when they are activated by the expired breath. You certainly need many good singing lessons if you wish to succeed.

2. Every human being breathes naturally from the very first moment after birth until he dies. Sick or well, asleep or awake, this process continues several times each minute or he must be asphyxiated. Every normal man and woman knows this and though they may not do it with the same ease, control, and freedom as the two great singers whom you exemplify yet they do it to the best of their natural abilities. If you are not one of those fortunate individuals who breathe naturally and well, but must be taught the names of the muscles involved in inspiration and expiration, buy a book, treating of the anatomy of the chest and study it hard. Stiffening and pumping the diaphragm, holding the intercostal and dorsal muscles rigid, and fixing the outer abdominal muscles in one immovable position, will only make your singing much fuller of effort and the resulting tone very painful to yourself and to your listeners as well. You have strayed very far from the way of nature, so try to find your way back again.

3. You have not mentioned vowel and consonant formation, nor have you even alluded to the use of the resonator. Read John Charles Thomas's article again in the November 1943 issue of THE ETUDE for he is a past master in both these branches of the singing art.

Is She too Old at Twenty-five?

Q.—*I would like to know how my voice would be classified. Its range is from G below Middle-C to G above High-C. That includes what is known as the false voice. I am told this is an unusually long range, but I do not know the range professional singers have. I play the piano, but I have never had a singing lesson.*

2.—I am twenty-five years old. Would that be too late to take singing lessons? I have plenty of talent and I love music.—H. M.

A.—The natural range of a voice is determined by the number of good tones that it contains. Those that are squeezed, pinched, throaty, or otherwise unpleasant should not be considered to be within the natural range, and if they are used before an audience they will repel rather than charm it. If all the tones you specify in your note are good quality, comfortably produced, and capable of being molded into words, you have indeed a very long range and you should be glad. The ranges of both the professional and amateur singers are very individual.

2.—If you are in good health there is no reason why you should not study singing at twenty-five. You still have at least twenty singing years before you, so get busy right away. If we could hear you we would be more certain about the classification of your voice. Have an audition with your local singing teacher.

A Very Curious Question

Q.—*I have been taking vocal lessons for nine months and my stomach has been bothering me. When I start to fill my stomach with air it makes a growling noise, and it hurts a little. Sometimes my stomach won't fill up; it feels as if it were tightened up, won't move, and when I try to break the tightness it hurts my stomach. I don't know exactly what to do and I would very much like to make singing my life's career. I would appreciate your advice.—F. D.*

A.—It is physically impossible that air inspired through the mouth and nose into the lungs should penetrate in any appreciable quantity into the stomach. There is no canal connecting these two organs. The noise, pain, discomfort, and tightness in and about the stomach must be the result of some digestive disturbance. Consult an experienced physician, detail your symptoms to him, ask him to examine you, and suggest a cure.

2.—You tell us practically nothing about yourself, neither your age, the range and quality of your voice, your musicianship, your looks, or your personality. Therefore we have no data upon which to form a judgement upon your present capabilities as a singer, or to delve into your future. Have an audition with the best singing teacher or the most famous conductor in your neighborhood and put the matter up to him.

3.—Buy a book which deals with the anatomy of the chest about which you seem to have the vaguest possible notion.

Are There any Charts Detailing Muscles in Singing?

Q.—*I should like to know where I can obtain charts showing all the necessary organs used in producing the voice. I would prefer to have front and back views of all these organs. Gratefully.—A. L. B.*

A.—In Frantz von Proschowski's book, "The Singing School," Pages 193 to 205, there are quite a few illustrations showing details of many of the organs associated with phonation, including both the cartilaginous and the muscular parts of the larynx. There are also some descriptions of the actions of these parts during singing, a short chapter upon breathing, with illustrations, another upon vocal registers and a fourth upon vowel and consonant formation (articulation). This book may be obtained through the publishers of THE ETUDE. If you want still more anatomical details about the act of singing consult a dealer in medical books, or better still, take a short course in a medical school.

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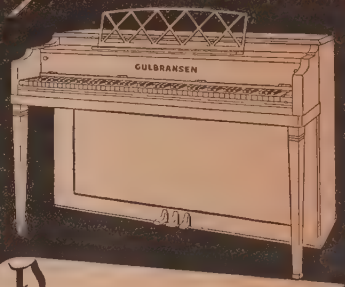

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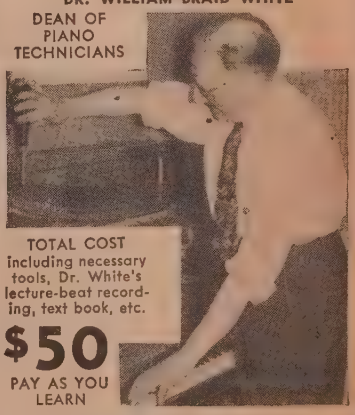

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Introduction

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A Well-Developed Vibrato

(*Continued from Page* 561)

come to an unconscious merging of the two—and an expressive *vibrato* will be within sight.

All these suggested exercises should be practiced with the bow, except perhaps the very earliest ones, for the ear is a surer guide to evenness than the eye can possibly be. At first the sounds produced may be rather dismal, but any embarrassment on the part of the pupil can be laughed off by the teacher with some such remark as, "Never mind; we've all had to make sounds like that at times. They soon improve."

Some students develop a smooth and even *vibrato* which, however, is too slow to be musically acceptable. The best remedy for this is to practice scales in slow quarter notes, with a heavily accented *martelé*, giving each note as rapid a *vibrato* as possible. The concentration of nervous energy necessary to make the accents reacts sharply on the left hand, causing it to vibrate with considerably greater speed. In this connection it may be recommended that the pupil use a fairly rapid bow stroke in all the earlier exercises. A slow, wobbly bow has a detrimental effect on the *vibrato*, while a faster, firmer stroke encourages it. A bow stroke of three seconds' duration is quite slow enough.

The use of the *vibrato* in artistic musical expression is quite a separate subject, and a discussion of it must be reserved for a later date. One point, however, may be mentioned here: a violinist cannot attain to more than a moderate degree of artistry with only *one vibrato*. Although it must be a subconscious part of his tone production, it must at the same time be under control; so that the player can make it wider or narrower, faster or slower, at will; a *vibrato*, in short, that can give true and fitting expression to each and every style of music, and to the temperament and imagination of the artist.

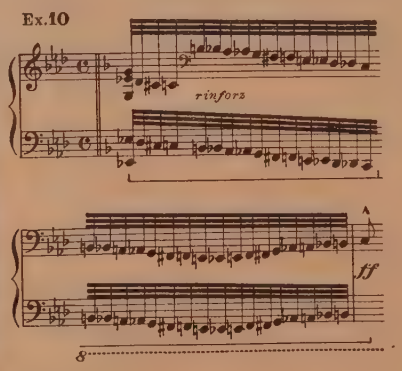
Techniques of Damper-Pedaling

(*Continued from Page* 553)

in pedaling descending scale passages, particularly those descending into the bass clef. Great brilliance and power, however, are achieved by pedaling such passages throughout their entire duration.

Example: Rhapsodie Hongroise, No. 14, Liszt.

Ex. 10

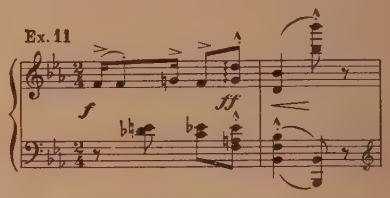


It is customary to pedal *glissando* scales unless a dry effect is desired. Chromatic scales must be pedaled with great care. As a general rule, the pedal should be applied very lightly and briefly to chromatic runs. A special effect of shimmering delicacy may be obtained by applying the pedal to *pianissimo* chromatic runs of short duration, or a terrific dynamic effect by applying it to *fortissimo* chromatic runs. This is because of the blur created by the compact relationship of the sequential half-steps in chromatic scales.

The pedal is invaluable in assisting the release of the last note of runs or phrases, both in a slow or an abrupt release, depending upon the type desired. In such instances the pedal punctuates the music by creating a rising inflection, emphasis, or nuance.

Example: *Golliwogg's Cake Walk*, Debussy.

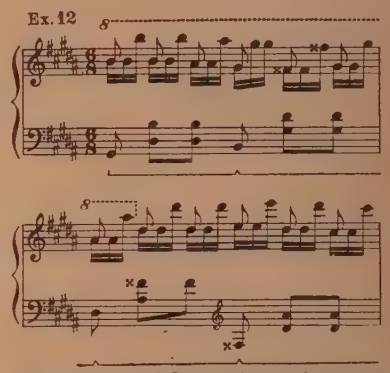
Ex. 11



The sustaining quality of the pedal would obviously nullify the detached characteristic of *staccato* tones. However, *staccato* passages may require the pedal to sustain a supporting harmonic background. In such cases the resultant bell-like quality of delicate *staccato* passages is called a "singing *staccato*"—the opposite of a "dry *staccato*."

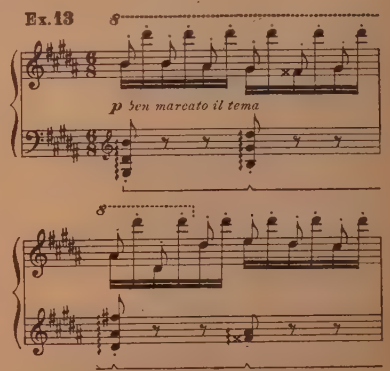
Example: *LaCampanella*, Paganini-Liszt.

Ex. 12



When the pedal sustains a harmonic background beneath progressions of *staccato* passing notes in the upper register of the piano, the vibrations of the nonessential notes create a most pleasing music-box effect. When the pedal is used on progressions of legato. (Example: *La Campanella*, Paganini-Liszt).

Ex. 13



(*Continued on Page* 590)

Organ and Choir Questions

Answered by FREDERICK PHILLIPS

Q. 1. We are a group of beginners on a three manual organ. Our regular church pianist is trying to keep the music going until we can learn to use the organ properly. We are using Stainer's "Organ Method," and are having some discussion regarding some of the foot work given in same. The exercise on Page 50 has us bothered. Some of us are short legged, and our teacher insists on our following exactly marks for the feet. We have been taught to cross our feet back of each other, except when using sharps or flats. If we do this it is almost impossible to place the heel on the third measure of Exercise 85 without getting our body out of position and wiggling around. This, again, is forbidden. Unless we are permitted to either cross our feet in this case over the top, or be allowed to use our right toe we can't figure out how to keep in position or sit still. What we want to know is, would it be permissible to use the toe or cross over the top?

2. The stops on our organ are on the enclosed list. Please tell me how to bring out the foot tones on the pedals without increasing the volume on the Swell or Great, when one wants a quiet tone on them. The teacher insists on a little louder pedal tone. She teaches and plays a different instrument in another church, and has not been able to try out this organ for its possibilities; we are using the "hunt" system, but feel more beautiful tones could be produced.

3. Please suggest combinations for general congregational singing, in a church seating 1200, and congregations averaging about three hundred, with fifteen in the choir, mostly women's voices. Also suggest solo combinations, and very soft combination for the singing of a communion hymn, and playing during the communion service.—A. E. B.

A. 1. The Exercise mentioned is exceedingly awkward, as given by Stainer, and we feel you would be quite justified in both crossing *over* and also using the toe. This particular exercise has been omitted entirely in at least one other edition of the Stainer Method, and it is just possible its awkwardness is the reason. Far be it from us to take issue with such an authority as Stainer, but we do believe the more natural pedaling is always better.

2. The pedal section of your organ seems just a little weak, as you have only the choice of a rather heavy sub-bass, which would be almost too much for very soft manuals, and the much softer Lieblich Gedeckt, which of itself would be too soft for anything but the softest manual combinations. The pedal should be coupled to one of the manuals—whichever is using the softer combination, or to the manual supplying an accompanying background to a solo stop, but any increase in the volume of that manual, either by the use of the swell or by adding stops, would be reflected in the increased volume of the pedal. An 8′ Flute or 'Cello in the pedal would help considerably, but since you do not have it, you can only do the best you can with what is available.

3. For accompanying congregational hymns of the more solid type, you could use the Great with all stops except Tuba, coupled to full Swell, and pedal coupled to Swell. The Tuba could be added, together with 4′ and 16′ couplers, where special volume is required, as with a large congregation, enthusiastic singing, and festive hymns. All of this, however, should be reduced according to the character of the hymn, the solemnity of service, and so forth. In reducing, the 4′ and 16′ couplers should come off first, then the Tuba on the Great, then the Open Diapason and the Gamba. After this the Swell should be reduced by taking off the Oboe, Horn and Bourdon. Only for special effects should the organ be reduced below "medium" volume for hymn accompanying, and it is sometimes effective by way of contrast to omit the pedal for one of the verses, provided the hymn contains a verse suitable for such a contrast. For accompanying solo voices, or the choir, the Great organ should be used sparingly, although the Doppel Flute makes an excellent solo stop to take care of any counter melody which may be in the accompaniment. The louder stops on the Great —Diapason, Gamba and Tuba—should be used only for very special louder effects in anthems of a festive nature. On the Swell, the Stopped Flute, Viol d'Orchestre, Viol Celeste and Orchestra Flute are sufficient for most purposes, and for softer effects either of the 8′ stops could be dropped, according to the tone quality preferred, and the orchestra flute should be used only in conjunction with any two of the 8′ stops mentioned. The Oboe horn should seldom be used for accompanying the choir or a soloist, and 4′ and 16′ couplers are not usually suitable. For Communion hymns and other very soft playing you have the Dulciana on the Great, which makes an excellent background accompaniment, with the Stopped Diapason, Viol Celeste on the Swell as solo stops, with the manuals not coupled, and the Lieblich in the Pedal, coupled to the Great in this case. The Orchestra Flute also makes a good solo stop, and of course your Vox Humana comes in very useful for these purposes, but it is a stop that can be easily overworked; the Vox Humana is not a solo stop, but the full harmonies are used for best results. The Chimes without any accompaniment and closed swell are most effective for these purposes, but should be used sparingly. The Choir Organ really has only one active stop—the Harp, and this is used wherever your judgment suggests suitability.

Q. Following is a list of the stops on our church organ. I am not satisfied with the combinations I am using for church, choir, and special music. I used to play a small pipe organ, and perhaps that accounts for my dissatisfaction. Please indicate best stops for church hymns, choir, preludes, and postludes. These stops are usually not the same as those suggested in my organ books. Stops listed.—G. A. K.

A. Instead of thinking of stop combinations in terms of hymns, choir, preludes, and so forth, it would be better to think of volume—soft, medium, and loud, depending on the needs of the occasion. Generally speaking congregational singing requires rather full support, choir numbers might vary from very soft to fairly loud, depending on the type of anthem or sections of anthems, and usually service preludes should be rather subdued, but under certain circumstances full volume is desirable. In reverse, the postlude during which most organists are inclined to "pull all the stops," does not necessarily have to be loud, and sometimes a quiet, subdued postlude could be a very effective close to an impressive service of worship. We suggest therefore the following combinations ranging from "soft," to "medium," to "loud."

Soft—Great, Dulciana; Swell, Melodia; Voix Celeste; Pedal, Gedect.

Medium—Add Great Diapason, Flute 4′; Swell, Oboe, Violino 4′; Pedal, Bourdon.

Loud—Add Great Trumpet; Pedal, Bass Flute 8′.

The normal couplers would be Swell to Great 8′ and Swell to Pedal.

The 4′ couplers may be added to increase volume, or to give added brilliance, and the 16′ couplers give depth to the general effect, but should be used sparingly.

The "Swell to Unison Off" stop disconnects the 8′ coupler effect.

Q. Twenty-one years ago we had installed in our church a two manual organ with the following stops:

Swell: Stopped Diapason, Echo Salicional, 16′ Bourdon, 4′ Flute.

Great: Melodia, Open Diapason, Dulciana.

Great to Pedal, Swell to Pedal, Swell to Great, Octave Coupler, Swell Tremolo.

Nothing has been added since. What additions would you suggest in order of importance to Swell and Great, probably one to each. Where may same be procured?—R. M.

A. We suggest adding to the Great a 4′ Flute or Octave, and possibly an 8′ trumpet. To the Swell we suggest adding an 8′ Violin Diapason, Oboe or Cornopean. You do not list the Pedal stops, but this part of the organ should be brought into balance with the manuals, although a 16′ Bourdon, 16′ Gedeckt, and 8′ Flute should be sufficient. We are sending you the addresses of firms able to supply organ pipes.

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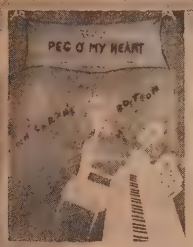

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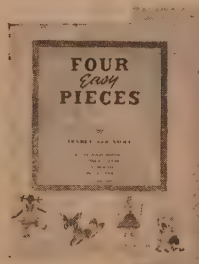

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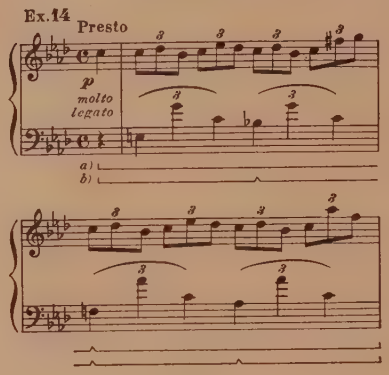
Techniques of Damper-Pedaling

(*Continued from Page* 590)

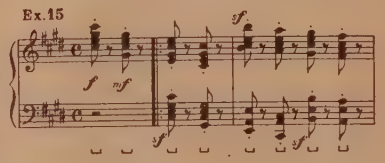
passing notes a lovely suspended hush-like effect results. This is disagreeable in the lower register of the piano unless played *pianissimo,* in which case a misty, obscure effect is created.
Example: Etude Op. 25, No. 2, Chopin (Schumann likened this Etude to a "hush" over a sleeping child.)

Ex. 14



Additional resonance and emphasis may be given to *staccato* tones by the use of *staccato* pedaling. The pedal is depressed simultaneously with the production of tone, so that the duration between the pedal-depression and release equals the duration of the tone.
Example: Etudes Symphoniques, Op. 13, Schumann.

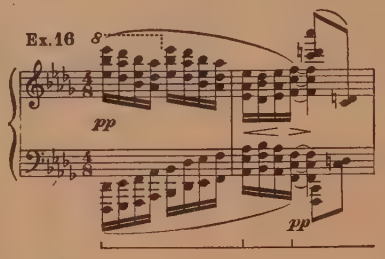
Ex. 15



Half-Pedaling

Half-pedaling is a rapid, partial, or half-release of the damper pedal followed by an immediate complete depression. In this operation the pedal does not rise quite to the top. This sudden momentary damping of the strings reduces the intensity of the fundamental and lower tones and thins out, or even eradicates entirely, the undesired vibrations in the upper registers. In impressionistic music it is especially useful in suppressing or eliminating certain vibrations while partially retaining the harmonic background.
Example: *Reflets dans l'eau,* Debussy.

Ex. 16



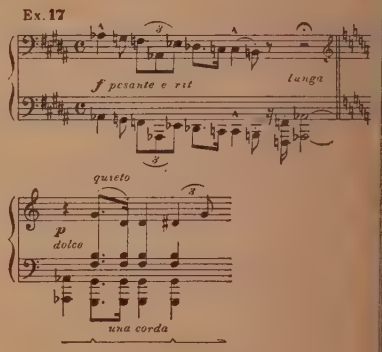
Since the low bass strings of a modern grand piano will, if struck with great force, continue to sound briefly after the hammers have completely damped, half-pedaling offers a convenience for the *diminuendo* of a chord by greatly weakening and removing the less vibratory high tones while retaining the low bass tones. But in syncopated pedaling, where clarity is desired, this characteristic requires a delayed pedal-depression in order to avoid catching the low bass tone of a preceding chord. The pedal indication for this would be ⎍ instead of ⎍.

Tremolo-Pedaling

Tremolo-pedaling, really a trilling of the pedal, is a constant, rapid, regular series of half-pedalings. The operation is so swift the dampers barely touch the strings. This type of pedaling may be used to remove excess blurring in cadenzas and rapid passage work and to create shimmering effects. Its most effective use is to diminish sound to the quantity and speed of diminuendo desired. It provides a more uniform *diminuendo* than half-pedaling.

Example: Concerto No. 1, Liszt.

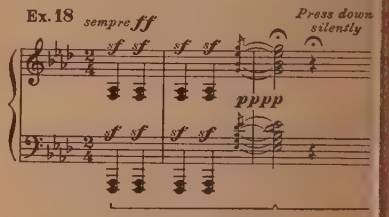
Ex. 17



Echo-Pedaling

The use of echo-pedaling is seldom indicated by the composer but it may be employed to create shadowy, illusory effects. While the pedal sustains a low *fortissimo* bass chord, another chord in the middle register of the piano is depressed silently. Releasing the low bass chord and the pedal simultaneously removes the strong vibratory sound so that the still-depressed upper chord will sound forth with an intangible, unearthly color.
Example: Carnaval, Paganini-Schumann.

Ex. 18



Legatissimo-Pedaling

Legatissimo-pedaling, or "super-*legato* pedaling" delays the damping of the strings. This retarded damping results in a very minute, but effective, overlapping of the harmonies—a subtle fusion of one chord into another. It is really syncopated-pedaling with the release action delayed (rather than immediate) and is comparable to the *legatissimo* touch of the fingers.
Example: *Andante con moto,* Op. 5, Beethoven.

(*Continued on Page* 600)

VIOLIN QUESTIONS

Answered by HAROLD BERKLEY

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Accolay A Minor Concerto

S. R., Ohio. The *spiccato* passage at the top of the second page of the Accolay Concerto in A minor should be played in the middle of the bow, which should leave the string after every note. Just play it with the usual springing bow, but make sure to keep your wrist relaxed. (2) The accents on the *legato* triplets on the fourth page should not be "chopped off." Give slightly more bow to these notes and a little more bow pressure. The notes marked "tenuto" should be held very slightly longer than the other notes, the time thus borrowed being made up over the next two notes. These triplets must not take a longer time than the other triplets.

No Information

W. G. S., Vermont. I have not been able to obtain any information regarding a maker named R. E. Miller. There are a number of English makers with that surname, but not one with those initials. The value of your violin would have to be determined by its own individual merits.

Commercial Makers

A. A. P., North Carolina. The names Storentina, Pollmannini, and Herman Fiedler are not listed in the reference books, and I have not been able to discover anything about them from anybody. The opinion is that the first two names, at any rate, are merely trade names invented by the proprietor of some German violin factory to give his wares an aura of aristocracy to which they were not otherwise entitled. E. Martin was a commercial maker in Saxony, Germany, and his violins are worth about fifty or seventy-five dollars. Georg Carl Kretzschmann was also a Saxon maker. In good condition, a violin of his might be worth a hundred and fifty dollars.

Tyrolean Makers; Necessary Prices to Pay

L. E. A., Idaho. There were some good Tyrolean makers, including the various members of the Klotz family, some of whose violins have sold for as much as $750.00. The Tyrol also hatched many quite inferior makers. (2) William Forster was a very good maker. His instruments are every bit as good as a top-grade Klotz. In fact, many people, including myself, would prefer a Forster in good condition to the best Klotz. (3) As a rough guess, I should say that violin prices are about twenty per cent higher than they were before the war, but don't take this as an official pronouncement. (4) Your last question is difficult: to say how much a professional violinist would have to pay to get a violin which would satisfy him, one would first have to know the violinist and the type of work for which he wanted the instrument. For a dance orchestra player, a violin with a loud tone could be bought for $150 or even less; a symphony man would need an instrument worth at least $500; These figures are only approximate, of course. while a successful concert artist would hardly be satisfied with a violin worth less than $5000.

Teaching Material

R. F. K., Michigan. After the second book of Wohlfahrt should come Kayser II, together with the last part of Laoureux II. These completed, the student can be given Kayser III together with the first book of Mazas. Following these, I would recommend Mazas II and the Dont Studies "Preparatory to Kreutzer." Then Kreutzer, Fiorillo, the 20 Brilliant Studies of Dancla, Dont Op. 35, and the 30 Concert Studies of De Bériot, in that order. In the February 1945 issue of THE ETUDE there was, on the Violinist's Forum page, a detailed discussion of a recommended teaching course. In the Questions column of the September and October 1946 issues there were comments on the subjects, and again on the Forum page in February 1947. You should be able to consult these back numbers at your Public Library.

An Unknown Technical Device

R. A. K., Connecticut. All the De Bériot Studies are good, particularly the 12 Caprices, Op. 109, and the First Thirty Concert Studies, Op. 123. The former can be used together with Kreutzer and Fiorillo; the latter, which are difficult, should follow the Dont Studies, Op. 35. (2) I must confess that I have never heard of a technical device in viola playing known as "shumming" the bow. This may be a term used by one particular person; it certainly has not attained wide currency.

Recommended 'Cello Studies

Miss L. D. Z., New Jersey. You certainly have had a varied experience in music for your age, and it is interesting that you should have finally settled on the 'cello. For your next year's study I would suggest Books II and III of The New School of 'Cello, by Percy Such, and the Violoncello Studies by Cossmann. There are studies in the latter which will help you with the thumb position. (2) A strong tone is produced on the 'cello, as on any other bowed instrument, by bowing near the bridge, with not too much pressure, and by maintaining a strong and intense left-hand finger grip. Try to feel that the bow is pulling and pushing the string sideways instead of pressing it down into the instrument. (3) The 'cello vibrato is made from the forearm. Be careful that you do not grip tightly with your thumb. (4) The rasping tone most beginners produce on the 'cello is generally caused by their bowing too near the fingerboard.

Value of a Schweitzer

Miss C. G., Pennsylvania. A genuine J. B. Schweitzer violin is a very good instrument, worth from three hundred to six hundred. But there are hundreds of cheap, factory-made German fiddles bearing the Schweitzer label that are not worth twenty-five dollars. No one could say whether your violin is genuine or not without examining it personally.

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Miss D. A. A., Colorado. The stamp "Ole Bull" in your violin is a trade mark, and does not indicate that Ole Bull once possessed the instrument. The violin is probably a German or Czechoslovakian instrument of little value.

Repairs Should Be Made

F. O. J., Nebraska. The makers you name are well-known contemporary luthiers and their work is highly esteemed. The cracks in your violin should be repaired, otherwise they are likely to spread. But have a competent man do the work.

Study Without a Teacher

Miss B. L., North Carolina. It is a pity that you are now living in a town where violin lessons are unobtainable. You can, of course, make considerable progress by yourself if you are careful, patient, and self-critical, but an occasional lesson would be a great help to you. Could you not go once a month to the nearest large town where a good teacher is located? I strongly advise you to do so, if it is at all possible. Books that will help you are: "Practical Violin Study," by Frederick Hahn; "Violin Teaching and Violin Study," by Eugene Gruenberg; "Modern Violin Playing," by Grimson and Forsyth; and "Violin Playing as I Teach It," by Leopold Auer. None of these books deal in great detail with bowing technique, and I suggest that you get a copy of my book, "The Modern Technique of Violin Bowing." All these books may be procured from the publishers of THE ETUDE.

Appraisal Should Be Made

J. McC., California. In Los Angeles, you could take your violin for appraisal either to Mr. Erich Lachmann or to Mr. Faris Brown. I do not have the addresses of these gentlemen readily to hand, but you could undoubtedly find them in the telephone book. I think I should tell you, however, that the chances of your violin being a genuine Stradivarius are very small indeed. There are about six hundred known Strads in the world, and for every genuine instrument there are probably a hundred thousand imitations, generally of little value, but all with imitation Strad labels.

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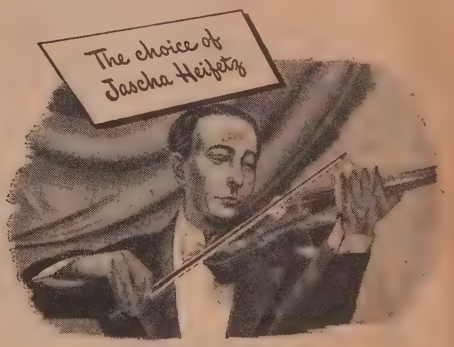

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My Hall of Memories

(*Continued from Page* 554)

sizes. While I stopped to admire them, I was approached by a stage attendant who very solemnly told me, *"Signor-Basso, tutti i fiori sono per Donna Luisa, la stella"* ("Signor Bass, all these flowers are for Donna Luisa, the star.") Well my friends, the Donna never gained, during the entire performance, the favor of the frowning listeners, who with their unbroken silence did not give the chance for the presentation of those floral tributes to her on the stage. It was a pity, and I wish to say it was also somehow unjust. The morning after, the star with an ingratiating gesture, sent all those beautiful flowers to adorn the altar of Parma's most favorite Madonna. A good diplomat, la Tetrazzini!

I don't think that Luisa Tetrazzini has left to posterity a single recollection of any consistent lyric creation in her repertory, I am sorry to say.

However she had other talents, that amiable Luisa, and an especially good one at that. She was a marvelous cook, and you can take my word for it. As such she joined her famous name to those of other notable singers who have left to generations to come the secrets of their culinary inventions. So, in the bill-of-fare of the high class restaurants of an international cuisine, one may see, or could have seen, alas! mingling with such succulent dishes as: *Caneloni à la Rossini, Eggs à la Meyerbeer, Melba Toast, Onion Soup à la Saint-Saëns, Spaghetti à la Caruso,* the very tasty *Maccheroni à la Tetrazzini.*

By the way, let me tell you that I too, have my own concocted dish with the name, *Rice à la Segurola,* especially recommended for luncheons. I am figuring to reveal my recipe in the near future thus not to be entirely and hastily forgotten by those who were one day my admirers. You see the point?

However, in order to free my conscience of the remorse of any wrong suggestion, I wish to tell young singers that the frequent indulging in those tantalizing plates is of no help in the production of *staccati, legati,* and high *C's.*

Next is this singular personality of the operatic stage, Mary Garden.

Really and truly this Scottish born lyric soprano will be especially remembered for her personality—vibrant, scintillating, and alluring. Her singing was personal, her delivery of *recitatives,* very personal, and her acting, extremely personal. Mary Garden was particularly remarkable in the French repertory, and especially so in those operas that she sang first in Paris under Albert Carré, the eminent director and composer who succeeded in imposing upon her a vocal discipline and interpretative line that she seldom followed in other operas of her repertoire.

Her *Mélisande* that she had the privilege of creating in Paris in 1902 at the request of the great composer, Claude Debussy, *Thaïs,* in which character the painter fixed her on this canvas, *Louise,* and *Le Jongleur de Notre Dame* will live forever in the memories of the opera goers of the first quarter of this century.

Dear Geraldine Farrar comes now. And I don't know whether it was accidental or intentional to have put her next to Mary Garden for both of them have remarkable points of professional resemblance. Gerry Farrar, a Massachusetts girl, rose to the pinnacle of fame as one of the greatest American sopranos. It is needless to tell you that this is a portrait of her popular *Madam Butterfly,* her *"chef d'ouvre."*

And now it seems apropos to point out to you some parallel events in the careers of Geraldine Farrar and Mary Garden. Both made their stage debuts in Europe at the turn of the century. The first came to sing for the American public at the Metropolitan of New York in 1906, and the latter, at the Hammerstein-Manhattan Opera of the same city in 1907, one year apart. Both were intrusted, by great composers, with the creation of several of their operatic works. For instance, Farrar was the first one in the world to sing at the Metropolitan Opera House of New York, "Madame San-Gêne" by Umberto Giordano, "Koenigskinder" by Engelbert Humperdinck, and "Suor Angelica" by Giacomo Puccini.

To the credit of Mary Garden go the "premières" of "Pélléas et Mélisande" by Claude Debussy, "Natoma" by Victor Herbert, and "Le Jongleur de Notre Dame" by Jules Massenet.

Another point of resemblance, less fortunate indeed, between the two famous ladies, was the error of including and featuring *Carmen* in their repertoires, which part requires a voice of a range and color that neither of those two friends of ours possessed. Furthermore neither of them submitted to the necessary preparation for that intricate, insidious, and dangerous role.

Fortunately for the opera goers Geraldine Farrar compensated them with her master stroke portrayals of the pathetic *Butterfly,* unhappy *Mimi,* and ill-fated *Tosca.*

As a companion she was exquisite. God bless you, Geraldine!

What a complex and rare personality that of Frances Alda. But as rare as her character was her lyric-soprano voice, outstanding for quality, range, and flexibility among those of her days at the Metropolitan. Young singers should study her recordings of the *Prison Scene* in "Mefistofele" by Boito and her *Desdemona* in "Otello's" Fourth Act. They are good singing lessons. This painting reproduces her in that Shakespearean characterization.

Tongue waggers often said that the fact of being the wife of Giulio Gatti-Casazza, General Director of the Metropolitan Opera Company, forced her position in that organization. But I, who had the privilege of enjoying the Director's close friendship more than any other singer of his company, wish strongly to refute that assertion. Frances Alda attained a brilliant reputation by her own merits on the stage.

Personally, I always remember with pleasure the several duets that we so successfully sang together on multiple occasions, and with delight . . . her eloquent eyes and her shimmering auburn hair. Hello, Alda!

A Grand Artist

And here is Lucrezia Bori, the Admirable! The grand artist of the stage and the grand lady of the world.

As you have probably read in the innumerable writings about this actress-singer, she is a direct descendant of Lucrezia Borgia, the historic tragic woman of the fifteenth century, the daughter of Pope Alexander VI, sister of Prince Cesare Borgia of the Italian Renaissance and wife of Alfonso, the reigning Duke of Ferrara. As did all those Borgias, our

Bori first saw the light of day in Gandia, a town in the province of Valencia, Spain.

In Milan, the grand opera capital of Italy, the same day on which Lucrezia Bori had signed the contract for her debut in Rome with the role of *Micaela* in "Carmen," she told me at lunch she had changed her name to "Bori" because she thought that her audiences never would have believed that such a big name was her legitimate one. Good judgment for a beginner in the early twenties!

The analysis of the reasons for her great and real success should be a guiding example and assuring stimulus to young singers in general.

Was Lucrezia Bori ever a great beauty? No. Was she ever the possessor of a grandiose voice? No. Had she ever been a great tragedienne? No. But what she possessed to an exceptional degree was a great heart, a well balanced mind, a very exacting spirit of observation, and all these tied together by a great sense of equilibrium. These factors made of her that harmonious, carefully conceived, vocal, interpretative, and spiritual ensemble for which she is well remembered.

A movement of her expressive hands, a well studied accent on a note, the careful modulation of a phrase and a well placed "dramatic silence" were her unequalled characteristics. Bori's romantic *Mimi* so contrastingly different from her tragic *Fiora* or her unsophisticated *Norina,* were precious works of art.

With what fidelity the painter has reproduced her here in her role of *Mimi!*

She did well, my friend Lucrezia, in changing her name. There have been several famous Borgias in the history of the world, but only one great Bori in the history of art.

A Timely Meeting

And after her we reach the last member of the dynasty of the famous female artists herein honored in this gallery, Amelita Galli-Curci.

Born in Italy of Spanish and Italian parentage, I have been told, she came to the United States after a few years of rising career in Europe. I well remember the day when, while having luncheon at the former Hotel Knickerbocker of New York with Maestro Cleofonte Campanini and my old friend Enrico Caruso, at the famous table that this great tenor kept reserved for himself and his pals year after year, a mutual friend came from a nearby table where he was lunching with Amelita Galli-Curci to introduce her to us, and most especially to the Maestro who was at that time the General Musical Director of the Chicago Opera Company. The coloratura soprano was in New York for a few days en route to Europe from Havana where she had been the star of an opera season, but that presentation at Caruso's table was the spark which started the quick fire of her tremendous success in the United States.

Maestro Campanini, after a private audition, engaged Amelita for the forthcoming season of 1916 in the Windy City. From that date until 1930, when she sang her farewell performance of opera at the Metropolitan of New York, the Italian soprano reaped the harvest of riches and laurels across the states of our America.

She distinguished herself more as a *bel canto* singer than as the astonishing displayer of vocal pyrotechnics. Her voice, of limpid and rich quality, served her to better and rarer advantage in the melodic *andantes* of Bellini and Donizetti than in the lengthy *cadenzas* à la Rossini. Brilliant examples of her honestly inspired style of singing were, among others, the *recitative* and *andante* of the *Mad Scene* in "Lucia," *Qui la voce* from "I Puritani" and *Caro nome* of "Rigoletto."

Now, this big revolving door gives access to the Valhalla, as we may call it, of the operatic heroes of the past, but I have to keep your curiosity in suspense, I am afraid, until our next meeting. *Au revoir!* My friends.

The Romance of John Howard Payne

(*Continued from Page* 564)

forgot about his magazine and its subscribers and managed to scrape along doing hack work. But his friends still looked after him. Through their efforts. President Tyler made him a consul. His castles in Spain became a mud-covered house in Tunis.

The night that he heard of his appointment he sat staring at a full length portrait of himself painted when he was playing the part of a follower of Mahomet. Turning to a friend, he said that he still had the costume and wondered whether he should take it with him to wear when he presented his credentials to the Grand Bey.

One episode on the trip did much to cheer him up. His ship put in at a Minorcan port and a sailor asked him if he were John Howard Payne. When the new consul said he was, the seaman exclaimed: "May I grasp your hand? In my day I too was an actor and manager. In both capacities I have made money out of your brains. So too have many others."

At last Payne reached his post, one hundred years almost to the day before the American Army entered the city. The one blot on the landscape was the consular residence. He felt that this was beneath the dignity of his office. Discovering that the Bey was his landlord he obtained an audience and in his best dramatic style demanded improvements in the name of America.

"America," repeated the ruler, annoyed at the consular manner, "I have never heard of such a country. Where is it?"

Payne's second attempt was better than his first, for the house was soon put in repair and he splurged on what he considered appropriate furnishings.

A change of administration in Washington brought about his recall. But it took him a year to get back. In the meantime he was again roaming through Europe.

By this time his lithe figure had become heavy. The color of youth had turned to a florid hue and a scraggly beard covered his chin. Invariably dressed in brown he shuffled along the streets of the capital. But the old magnetism still survived, and when a new president was elected, the down and out author's friends made efforts to have him reappointed to his old post.

Perhaps Jenny Lind helped in bringing this about. One night the Swedish Nightingale gave a concert in Washington. Payne, sitting unobtrusively in one corner of the hall was pointed out to her. In tribute to him she sang his song. The eyes of the entire audience turned towards him. Daniel Webster, who was Secretary of State, is said to have wept. Shortly after this happened, Payne's appointment was announced.

True to form, before he sailed, he bought books and pictures. When he reached Tunis he ordered new furniture. But he was not destined to enjoy any of these things for long. A visitor described him as a man old beyond his years who sat in an arm chair beside a red-hot stove, drinking brandy and looking sad. On April 9, 1852, he died in the consulate, leaving little but debts and a song.

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"Music News from Everywhere"

SYMPHONY FIVE AND A HALF, a new composition by Don Gillis, was given its first performance on August 31, during the regular broadcast of the NBC Symphony Orchestra conducted by Arturo Toscanini. The work, which has the subtitle, "Symphony for Fun," is in four movements.

THE ROBINHOOD DELL concert season in Fairmount Park, Philadelphia, last summer attracted audiences which totaled 179,000, and was a pronounced artistic success. The orchestra, a summer edition of The Philadelphia Orchestra, was under the general direction of Dimitri Mitropoulos, who had several guest conductors. The attendance dropped 27,000 from 1946, but this was due to inclement weather. Even at that, the average attendance was 6,000. The artists included Marian Anderson, Helen Traubel, Jan Peerce, Lauritz Melchior, Nan Merriman, Josēph Szigeti, Eleanor Steber, Zino Francescatti, Marcel Hubert, and many others. The hit of the season was Alec Templeton, who drew 16,000 auditors. Melchior and Romberg drew 12,000 each, while Francescatti, with his enormous virtuosity, brought out 11,000. A concert version of "Madam Butterfly," with Eleanor Steber and other Metropolitan opera stars, drew 14,000.

ELEANOR STEBER

YOUNG COMPOSERS from Argentina, Brazil, and Uruguay will be given the opportunity to win scholarships at the Berkshire Music Center next summer, through a contest sponsored by the Empire Tractor Corporation of New York and Philadelphia. Aaron Copland, head of the Composition Department at the Berkshire Center, is chairman of the committee that will select the winners.

THE PEABODY CONSERVATORY of Music, Baltimore, Maryland, of which Reginald Stewart is director, has circularized other music schools throughout the country, suggesting that they send one or two of their most brilliant students to perform at each others' concert halls and to mingle with students on other campuses for three or four days. In explaining the plan, Mr. Stewart said he was hopeful it would offset the "certain insularity," which develops in pupils "whose study has been confined to one institution."

COLORADO'S CENTRAL CITY OPERA HOUSE has had its annual opera festival, the second since the War, and again drew capacity audiences at every performance. Beethoven's "Fidelio" was given twelve times and Flotow's "Martha" thirteen. Frances Greer sang the title role in the latter work, while Regina Reznik had the lead in "Fidelio." Emil Cooper conducted and Dr. Herbert Graf was the stage director for both productions, which were in English. Frank St. Leger was in charge of the festival.

A COURSE on the development o American piano music will be offere for the first time at the opening of th new season of the Juilliard School of Mu sic. It will be available to students i the Extension Division and will be con ducted by Jeanne Behrend, pianist-com poser.

COLORADO COLLEGE, at Colorad Springs, conducted during the past sum mer one of the most successful festival in its history. Josef Gingold, concert master of the Cleveland Symphony Or chestra; Frank Costanzo, first violinist c The Philadelphia Orchestra; Ferenc Mol nar, solo violist with the San Francisc Symphony Orchestra, and Luigi Silv 'cellist and chamber music coach at th Eastman School of Music, formed string quartet of major excellence, an individually coached their students an developed a string sinfonia which gav a series of concerts conducted by Ro Harris, composer-in-residence at Colo rado College. At the close of the seaso four student concerts were given.

VLADIMIR HOROWITZ, world famou pianist, will appear with The Philade phia Orchestra, conducted by Euger Ormandy, on October 9, in a concert fo the benefit of the Rachmaninoff Fund Philadelphia Regional Committee. Horo witz, who is president of the Rachman noff Fund, will play Rachmaninoff Third Concerto. Ormandy is a memb of the Fund's Philadelphia artists' ad visory committee.

THE YEARBOOK of Carnegie Mus Hall, Pittsburgh, Pennsylvania, issued August, gives interesting and revealir figures regarding the series of organ re citals played by Dr. Marshall Bidwell o Saturdays and Sundays during the sea son 1946-1947. A gift of the late Andre Carnegie, the Music Hall, for a peri of fifty-two years has been a stronglio of organ music. During the past seas a total of 914 organ solos were play by Dr. Bidwell; and of this number, 1 were works by American composers. T total number of listeners who attend these recitals was 31,812.

THE BERKSHIRE FESTIVAL had a special added event on July 29 when a program entitled "Music for All" was presented. The evening included "Music in the Movies," in which scenes from various outstanding films such as "Mayerling," "The Plainsman," and "Henry V" were shown. The conc at 8.30 was broadcast, with engineers, rector, and announcer operating in f view of the audience. The final part, e titled "The March of Musical Fidelit was a demonstration by RCA Victor the tremendous strides made in recor ing, the climax of which was the playi of RCA's first custom-made phonogra

SERGE KOUSSEVITZKY

alongside the orchestra itself. The festival closed its tenth year on August 10 with a concert attended by twelve thousand persons who called and recalled Dr. Koussevitzky to the stage at the conclusion of the closing number, Tchaikovsky's Symphony in F minor. The total attendance at all events of the festival was 146,000, an increase of 21,000 over last season.

THE LEMONADE OPERA COMPANY finished its first season with the performance of "Don Giovanni" on August 31. That the venture has been a success is proved by the fact that there was not an empty seat at any performance, and that each of the nineteen members of the cooperative received about two hundred and twenty-five dollars in addition to his original investment of twenty-five dollars. The group will accept engagements from clubs and colleges during the winter and will return to New York next summer with other operas in their repertoire.

DR. HEALEY WILLAN

THE CANADIAN BROADCASTING CORPORATION is honoring thirteen Canadian composers in a series of weekly broadcasts featuring their works. Most of the compositions will be chamber music. The roster includes John Weinzweig, Alexander Brott, Dr. Healey Willan, Jean C. Adams, Claude Champagne, Robert Fleming, Barbara Pentland, Dr. J. J. Gagnier, George Émile Tanguay, Hector Gratton, Maurice Blackburn, Louis Applebaum, and Leonard Basham.

DR. HERMAN JUCH, director of the Vienna Volksoper, will arrive in the United States in October to audition the thirty-five singers selected by Erich Leinsdorf as possible material for the Vienna Opera.

The Choir Invisible

CHARLOTTE KLEIN, prominent church and concert organist of Washington, D. C., who had won national recognition by her virtuoso performances, died July 4, in the capital city. Dr. Klein was a former dean of the District of Columbia Chapter of the A.G.O. and held various important church positions.

HENRY S. GERSTLE, composer and arranger, who in recent years had been secretary-treasurer of the United States Branch of the International Society for Contemporary Music, died August 21 at Hot Springs, Virginia, at the age of fifty-six. From 1925 to 1938 he was head of the orchestral arrangers department of the National Broadcasting Company.

CORINNE RIDER-KELSEY, concert and oratorio singer, died July 10, in Toledo, Ohio, aged seventy. She had appeared in opera in Covent Garden, but was noted especially as an oratorio singer.

Competitions

THE ELEVENTH ANNUAL Prize Song Competition sponsored by the Chicago Singing Teachers Guild for the W. W. Kimball Company prize of one hundred dollars, has been announced. The award, which also includes guarantee of publication of the winning manuscript, is for the best setting for solo voice, with accompaniment, of a text selected by the competitor. Manuscripts shall be mailed not earlier than October 1, nor later than October 15, 1947, to George Graham, Chicago Musical College, 64 East Van Buren Street, Chicago 5, Illinois.

(*Continued on Page* 600)

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Junior Etude

Edited by

ELIZABETH A. GEST

Wreath of Music

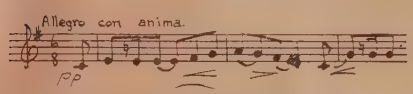
by Frances Gorman Risser

Children all around the world
In an endless row,
Practicing so patiently,
Fingering just so,
Counting, phrasing carefully,
Working 'til they know
Lovely things to sing and play,
By the lamp light's glow.

Miles and miles of girls and boys,
Pushing out dull fears,
With a flood of melody,
Stronger far than tears;
Every nation on the globe
Understands and hears
Music, language of the world,
Singing down the years!

Quiz No. 25

1. What was the nationality of César Franck?
2. What is meant by *piu animato?*
3. How many thirty-second notes are equal to a dotted eighth-note?
4. In what major scale is C-flat the



last flat in the signature?
5. What instruments usually are included in a piano trio?
6. What is a viola?
7. What melody is given with this quiz?
8. What is the letter-name of a minor sixth from E-flat?
9. Does the oboe play higher or lower than the English horn?
10. Does the Morris Dance come from Bohemia, Switzerland, England, or Wales?

(*Answers on this page*)

Wood for Violins

DID YOU ever stop to wonder how many kinds of wood, and where they come from, are used in making good violins? Not just any old wood will do; it has to be very special. For instance, figured maple is one kind, and it must be brought from the Carpathian Mountains between Northern Hungary and Transylvania, or from the Alps. This wood is used for the back. Then special kinds of pine, grained in certain ways, are used in making the "belly" of the violin, and these pines come from Switzerland, Germany, and Czechoslovakia.

Some of the very fine old violins were made of curly maple that came from Dalmatia and Turkey. The Turks used to send this wood to Venice for other purposes, but Stradivarius procured some and used it.

The pegs are made of ebony or rosewood; the "bridge" of spotted maple, and the sound-post is a certain kind of pine. The narrow purflings that trim the edges of the body are made of the wood of the plane-tree, a tree of the sycamore family.

The woods must be selected with great care and then thoroughly dried, which may take several years.

And, Oh yes, the bow. Nobody could play a violin without a bow and the better the player, the better the bow desired. There is not much wood in a violin bow, but what there is, is very important. The wood for the stick of the bow comes from Brazil, snakewood or lance-wood, with the earlier ones being made from Pernambuco. Other woods have also been tried for the bow but were not very satisfactory. When the nut is made of wood it is of ebony.

So you see, were it not for the handsome trees that grow in the world's great forests, nobody would be able to possess those great musical treasures, fine violins.

Haydn and the Esterhazy Palace

by E. A. G.

WHEN we read any biography of Haydn we always read something about his living for many years in the Palace of Prince Esterhazy, where he was paid a good salary to compose music and produce concerts for the Prince. There was an orchestra there under his direction and singers for performing his operas, also smaller groups of musicians to perform his chamber music. Many of the longer biographies of Haydn describe the Palace.

Grove's "Dictionary of Music" tells us "there was no place but Versailles to compare with it for magnificence." It was constructed by the Prince at a cost of eleven million gulden. Its canals and dykes were substantial improvements to the neighborhood. The dense wood behind the castle was turned into a delightful grove, containing a deer park, flower gardens, and hot-houses, elaborately furnished summer-houses, and grottos. Near the castle stood an elegant theater for operas, dramas, and comedies; also a second theater brilliantly ornamented, and furnished with large, artistic marionettes, excellent scenery, and appliances. The orchestra was under Haydn's direction; the singers were, for the most part Italian, and were engaged for one, two or three years. The books of words were printed. Special hours and days were fixed for chamber music and for orchestral works. The castle itself was fitted in exquisite taste and stored with numerous and costly collections of works of art. Royal and noble personages formed a constant stream of guests, at whose disposal the Prince placed his beautiful carriages. Here Haydn composed nearly all of his operas, most of his songs, the music for the marionette theatre—of which he was particularly fond—and the greater part of his orchestra and chamber works. He was satisfied with his position though he often expressed a wish to visit Italy. His singers and orchestra players loved him as a father.

The Palace of Prince Esterhazy

In one of his letters Haydn wrote, "My Prince was always satisfied with my works; I not only had the encouragement of constant approval but as conductor of an orchestra I could make experiments, observe what produced an effect and what weakened it and was thus in a position to improve, alter or make additions or omissions and be as bold as I pleased; I was cut off from the world, there was no one to confuse or torment me and I was forced to be original."

What They Said About Music

Some of the great composers left letters and other writings in which they expressed their opinions and thoughts about music, and, since these musical geniuses knew so much about music, had so much music in their lives and in their hearts, their ideas are interesting.

Haydn said: "It is the melody which is the charm of music."

Beethoven said: "Music should strike fire from the heart of a man and bring tears from the eyes of a woman."

Schumann said: "We have learned to express the finer shades of feeling by penetrating more deeply into the mysteries of harmony."

Mendelssohn said: "What a divine calling is music! Even the smallest task in music is so absorbing, and carries us so far away from town, country, earth, and all worldly things, that it is truly a blessed gift of God."

Answers to Quiz

1, French; 2, More spirited or animated; 3, six; 4, G-flat; 5, violin, violoncello, and piano; 6, a string instrument, similar to the violin in appearance and manner of playing, but tuned a fifth lower than the violin; 7, Fifth Symphony, by Tchaikovsky; 8, C-flat; 9, a fifth higher; 10, England.

Junior Etude Contest

The JUNIOR ETUDE will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 22nd of October. Results in January. Puzzle appears below.

Results of Hobby Essay Contest:

Some interesting hobbies were mentioned in the Hobby Essays, including: "Baseball," the choice of Charles Walls, Maryland; Margaret Christy, Nebraska, "Flute Playing"; Florence Snell, Kansas, and Rita Cleary, Quebec, "Pen-pals"; June Smith, New York, "Music," on which she spends from four to eight hours a day; Beverly Hays, California, "Nature Study"; Fred B. Gueneman, California, "Composing Music"; Christine Miles, Ohio, "Collecting Phonograph Records"; Lindsey Jackson, Jr., Alabama, "Painting and Modeling"; Lorenz Schrenk, District of Columbia, "Sailing"; Rita Blenker, Wisconsin, "Collecting Fiction and Lyric Poetry"; Burnie Burton, Missouri, "Collecting Pictures and History of Pianos."

My Hobby

(Prize winner in Class A)

Some time ago I read about playing musical glasses. My curiosity and interest much aroused by the article, I tried it and found it so much fun that I made it my hobby.

The first step was to take several drinking glasses and pour different amounts of water into them. Next, I took a small metal spoon and tapped the glasses lightly with the handle. The more water there is in the glass, the lower the pitch. So I poured water and tested the sounds over and over until I got a tinkle with the pitch of Middle-C. Then I built an octave from that. Soon I was able to play such tunes as *Yankee Doodle* and *Pop Goes the Weasel*, but before long I could play more difficult melodies.

This hobby has given me and my friends a great deal of pleasure and the only bad results—a broken glass now and then!

DOROTHY GUNN (Age 17),
Massachusetts

Prize Winners for Hobby Essay in July:

Class A, Dorothy Gunn (Age 17), Massachusetts; "Musical Glasses."

Class B, Dorothea McClain (Age 14), Oklahoma; "Music."

Class C, Mary Jo Miller (Age 11), California; "Reading Stories About Composers."

Instrument Puzzle

by Stella M. Hadden

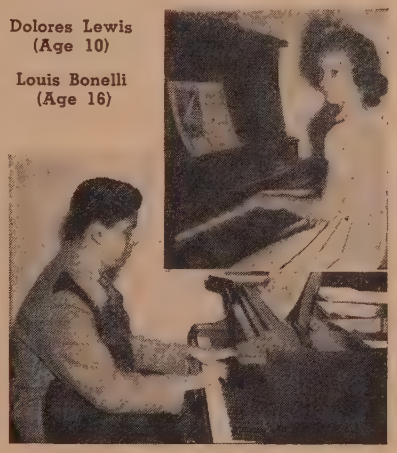
Insert a letter in each blank; then the central letters, reading down, will spell the name of an instrument.

```
                1. *
             2. *   *   *
          3. *   *   *   *   *
       4. *   *   *   *   *   *   *
    5. *   *   *   *   *   *   *   *   *
 6. *   *   *   *   *   *   *   *   *   *   *
```

1, A consonant; 2, a curved line connecting two notes of the same pitch; 3, a conductor's wand; 4, custodian of money in a bank; 5, a flute-like instrument; 6, accordion-like instruments.

Dolores Lewis
(Age 10)

Louis Bonelli
(Age 16)



Junior Pianists, Washington, D. C.

Send all replies to letters IN CARE OF THE JUNIOR ETUDE

DEAR JUNIOR ETUDE:

I play piano, flute, and cello and also take voice lessons. I don't know which I enjoy the most. I have played in the High School Band for two years and in High School orchestra for one year, have accompanied the Girls' Glee Club for two years and have had other minor accompanying jobs. I love to hear classical music and hope to be a piano teacher when I grow up.

From your friend,
JANET DURKHARDT (Age 13),
Nebraska

Honorable Mention for Hobby Essays:

The names mentioned herewith, and also Anna Mae Harne, Edward Hajian, Ann Martin, Melwyn Kuritzky, Helen Hunt Dobson, Virginia Parter, Joanne Forman, Shirley Davison, Mary Carol Smith, Betty Jean Petras, Dean Wiler, Marillyn Cox, Barbara Eubank, Burnie Burton, Marguerite Mauney, Gail Rutherford, Marianna Matthews, Edwina Butler, Albertine Cross.

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THE COVER FOR THIS MONTH—The boy clarinetist portrayed on the cover of this issue is symbolic of the thousands and thousands of school pupils throughout the length and breadth of our land who this Fall are entering upon new experiences in music.

Music activities in Public, Parochial, and private schools today give children greater musical experiences and broader musical horizons than enjoyed by their parents or grandparents in their school days years ago. While great credit is due school music educators, it must not be forgotten that parents and private teachers also have been contributing to the musical achievements of young people of today.

In the last several decades the private piano teachers have perfected methods of giving instruction to youngsters in kindergarten and primary grade ages, and thousands of parents in having seen to it that their children had piano lessons from a pre-school age start have provided the finest kind of basis for many of the youngsters who work so well under school music educators to make school bands and orchestras and school choruses the fine musical organizations which they are today.

Yes, it is easy to realize that a school pupil now beginning on a clarinet or some other instrument with which he will participate in an ensemble with his fellow pupils is able to take up the instrument with greater confidence and make rapid strides because he has had private lessons on the piano, the instrument which carries the pupil into those three music fundamentals—rhythm, melody, and harmony.

The photograph on this cover is from the library of Philip Gendreau, New York City.

MEETING THE PROBLEMS OF THE 1947-1948 MUSIC SEASON—During the past month and in current daily mail thousands and thousands of communications addressed to the THEODORE PRESSER CO., 1712 Chestnut St., Philadelphia 1, Pa., are from piano teachers, school music educators, choirmasters, choral directors, voice teachers, teachers of violin, organ, and other instruments, and others active in various musical undertakings who are seeking materials that will answer satisfactorily some of the problems facing them as they look ahead and plan for things in this season of music activities.

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PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

October, 1947

ADVANCE OF PUBLICATION OFFERS

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed NOW. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication appear on these pages.

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Gems from Gilbert and Sullivan—Arranged for Piano..... Mittler	.40
Heads Up!—A One-Act Operetta on Safety ..... Federer	.40
In Nature's Paths—Some Piano Solo Delights for Young Players.....	.40
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Sousa's Famous Marches—Arranged for Piano Solo ..... Henry Levine	.70

MORE ONCE-UPON-A-TIME STORIES OF THE GREAT MUSIC MASTERS, ***for Young Pianists, by*** **Grace Elizabeth Robinson,** ***Musical Arrangements by*** **Louise E. Stairs**—The distinguishing feature of this book, as of Miss Robinson's popular ONCE UPON-A-TIME STORIES, is its correlation of biographical story and easy-to-play music. Here the attention is focused upon ten famous composers—Grieg, Liszt, Rubinstein, Strauss, Sibelius, Dvořák, Tschaikowsky, Gounod, Saint-Saens, and Chaminade. Their most famous compositions are sources of Mrs. Stairs' skilful simplifications, which will bring great pleasure to first and second grade pianists. Childhood experiences of these famous masters are important parts of the text. Each number is presented to fit naturally into the story as it progresses.

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IN NATURE'S PATHS, ***Some Piano Solo Delights for Young Players***—Teachers keep putting the query, "Have you anything new?" Some time early in 1948 it is hoped to have this album, IN NATURE'S PATHS, on the market, an answer to requests for a new collection of attractive pieces in grades one and two. The compilation is being made through careful choosing from a large variety of favorite numbers with nature titles.

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GEMS FROM GILBERT AND SULLIVAN, ***Arranged for Piano by*** **Franz Mittler**—In reviewing the merits of this forthcoming publication there is as much to be said for the work of the arranger as there is for the selection of the sparkling rhythmic gems, here offered in grade three. The words are given with each of these readily playable piano transcriptions of such numbers as *A Wandering Minstrel; Tit-Willow; The Flowers That Bloom in the Spring; I Am Called Little Buttercup; We Sail the Ocean Blue;* and others.

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LIGHTER MOODS AT THE ORGAN, ***With Hammond Registration***—Organists everywhere will welcome with enthusiasm this new collection in the popular clothbound series, which includes THE ORGAN PLAYER, ORGAN REPERTOIRE, THE CHAPEL ORGANIST, and ORGAN VISTAS. Young organ students will find this book especially useful in preparing recital programs, for most of the selections are of easy to medium grade. Since copyrighted publications of the THEODODRE PRESSER CO. are used only, the contents will not be found in other books. Registration for standard and Hammond organs is provided.

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MUSIC MADE EASY, ***A Work Book by*** **Mara Ville**—This workbook for young musicians will provide novelty along with instruction. Though it has been planned as supplementary material to ALL IN ONE, by Robert Nolan Kerr, it will serve excellently with any other method. It will deal with such theoretical matters as music symbols, note values, time signatures, scales, rhythm, accent, ties, slurs, and tetrachords. A matching test, true-or-false tests, and attractive illustrations will be special features. The text matter includes some engaging poems, and there will be much space provided for the student's own written work.

At the special Advance of Publication Cash Price, 25 cents, postpaid, single copies of this forthcoming book may be reserved now.

SHORT CLASSICS YOUNG PEOPLE LIKE, ***for Piano, Compiled and Edited by*** **Ella Ketterer**—This collection will embrace something like thirty-five better-known short classics most popular over a long period with Miss Ketterer's own pupils. The fact that the contents range in grade from two to four will make the book useful with the average student for approximately two years.

Until this book is ready, single copies may be ordered for delivery when published at the special Advance of Publication Cash Price, 35 cents, postpaid.

HEADS UP! ***A One-Act Operetta on Safety, Book and Lyrics by*** **Robert Wayne Clark** ***and*** **D. Willard Zahn,** ***Music by*** **Ralph Federer**—A clever operetta, whose instructive features will place it in high favor with juvenile producing groups. Its story and lyrics, by two authorities in safety training, will prove instructive and diverting to school and community audiences everywhere, while the especially engaging music will delight every listener.

The music was designed for singers of junior high and elementary school ages. There are six leading characters with solo parts, and a number of minor roles. The sizes of the singing groups, the Chorus, the Jury, and the Safety Drill Patrol Unit can be governed by the resources of each producing group. One stage setting, with simple changes, will suffice.

Prior to publication, orders for single copies are being received at the special Advance of Publication Cash Price, 40 cents, postpaid.

LITTLE RHYMES TO SING AND PLAY, ***for Piano, by*** **Mildred Hofstad**—This book is designed for pre-school musical training. Made up of familiar nursery songs, its contents emphasize the melodies in single notes only, and are so arranged as to lie within the five-finger position for each hand.

The association of words with music leads to quick memorization. Also, when sung by children in the studio and home these simple arrangements will prove excellent for ear training and for bringing about an awareness of rhythm. Used in early keyboard work, they will serve as diverting recreational material.

While LITTLE RHYMES TO PLAY AND SING is being made ready for the market single copies may be reserved at the special Advance of Publication Cash Price 30 cents, postpaid.

AMERICAN NEGRO SONGS, ***For Mixed Voices, by*** **John W. Work**—More than two hundred Negro folk songs, both religious and secular, are contained in this new book by the distinguished authority on Negro Spirituals, John W. Work, of Fisk University, Nashville, Tenn. In addition to the spirituals which predominate, there are "blues", "work", and "social" songs. While some of these latter are given with melody and text only, more than one hundred of the spirituals are harmonized for four-part choral use. In addition to the songs there are five chapters of descriptive text matter devoted to the music of the Negro; and an extensive bibliography and index. The book should prove of great value to schools and libraries, music teachers, choruses and choirs.

A single copy may be ordered at the special Advance of Publication Cash Price, 80 cents, postpaid.

BASIC STUDIES FOR THE INSTRUMENTS OF THE ORCHESTRA, *by* **Traugott Rohner**—This forthcoming publication for use in orchestral training is intended for students with certain playing knowledge of their instruments. It is not a method, however, but a series of expertly devised studies covering scales, intervals, arpeggios, rhythm, dynamics, etc. Also, in addition to some attractive pieces, there are some entertaining "Time Teasers."

Mr. Rohner's work will be published for Violin, Viola, Cello, Bass, Flute-Oboe, Clarinet-Trumpet, F. Horn, E-flat Horn and Saxophone, Trombone-Bassoon, Tuba, and Conductor's Score. Special emphasis is placed upon the strings, and the Conductor's Score contains some invaluable hints.

Single copies of the various parts may be reserved now at the special Advance of Publication Cash Price, 25 cents for each part, and 60 cents for the Conductor's Score, postpaid. Mention parts desired when ordering.

MY EVERYDAY HYMN BOOK, *for Piano, by* **Ada Richter**—This book is similar in plan to Ada Richter's MY OWN HYMN BOOK, except for the addition of a new group *Hymns for Children*. Designed for young pianists, primarily of second grade ability, it contains new simplified versions of approximately fifty religious favorites. By eliminating octave stretches and simplifying difficult chord progressions, Mrs. Richter has produced playable and effective arrangements.

One copy of this valuable collection may be ordered now at the special Advance of Publication Cash Price, 40 cents, postpaid.

SOUSA'S FAMOUS MARCHES, *Arranged for Piano Solo by* **Henry Levine**—Now, for the first time, because of the recent lifting of certain copyright restrictions, the famous marches of the "March King," in easily playable new arrangements, soon will be found within the covers of a single book. *The Stars and Stripes Forever; El Capitan; King Cotton; The Liberty Bell; Semper Fidelis; Washington Post; The Thunderer; High School Cadets; Manhattan Beach,* and three others will be included. All transcriptions are by the expert arranger, Henry Levine.

One copy to a customer may be ordered now at the special Advance of Publication Cash Price, 70 cents, postpaid.

KEYBOARD APPROACH TO HARMONY, by **Margaret Lowry**—Here is a "singing and playing" approach to harmony. In this book harmony is introduced, chord by chord, in the familiar piano idiom instead of by hymn-tunes with the usual four-part vocal writing. The book contains twenty-seven lessons and presents tonic-dominant patterns, non-harmonic tones, subdominant and supertonic chords, borrowed seventh or secondary chords, diminished seventh chords, and exercises in simple modulation. A major portion of the book is devoted to examples from folk song sources and generous quotations from Mozart, Haydn, Beethoven, Chopin, Verdi, Weber, Schumann, Mendelssohn, Schubert, and Liszt.

Designed for high school, college, or private classes in harmony, the book has grown out of the practical teaching experience of the author, a member of the music faculty of Queens College, Flushing, N. Y.

A single copy may be reserved at the special Advance of Publication Cash Price, 75 cents, postpaid.

EIGHTEEN ETUDES FOR STUDY AND STYLE, *for Piano by* **William Scher**—This is a new collection of second grade studies by a composer well known to readers of THE ETUDE. It will be a useful addition to the familiar *Music Mastery Series*. Each exercise is attractively titled and is devoted to a particular phase of piano technic, such as legato and staccato, double thirds, the trill, rhythmic precision, alternating hands, syncopation, left-hand scale passages, arpeggios and chords, rotary hand motion, cross hands, and repeated notes. The easier keys only are used, major and minor.

Single copies, one to a customer, may be ordered now at the special Advance of Publication Cash Price, 25 cents, postpaid.

THE CHILD TSCHAIKOWSKY, *Childhood Days of Famous Composers, by* **Lottie Ellsworth Coit** and **Ruth Bampton**—The books of the winning CHILDHOOD DAYS OF FAMOUS COMPOSERS series, which combine story incidents from the childhood life of the composers with easy-to-play, yet faithful-to-the-original piano arrangements (including a duet) of great works of the composer, lend themselves ideally to the modern "Pupil's Recital With Story" innovation. They are a source of great delight to young piano pupils and to their parents and friends.

The mechanical publishing details of the forthcoming latest addition to the series, THE CHILD TSCHAIKOWSKY, are progressing steadily. The easy piano solos will be: *Theme* from the "Allegro" from the "Sixth Symphony;" *Theme* from "Marche Slave"; *Theme* from "June" (Barcarolle); and *Theme* from the "Piano Concerto No. 1". The easy piano duet arrangement is *Troika*.

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CHAPEL ECHOES—*An Album of Sacred and Meditative Music for Pianists Young and Old, Compiled and Arranged by* **Rob Roy Peery**—The choral literature of Bach, Bortniansky, Franck, Gaul, Maunder, and Mendelssohn supplies much of the material for this volume. Seasonal music for the church festivals is present in easy-to-play arrangements, such as Adam's *O Holy Night* and Faure's *Palm Branches*. Humperdinck's *Evening Prayer* and the "Finlandia" *Choral* by Sibelius are included in an extensive list of old favorites.

In the United States and its possessions a single copy of this remarkable album may be ordered now at the special Advance of Publication Cash Price, 40 cents, postpaid.

ADVANCE OF PUBLICATION OFFER WITHDRAWN—The works carried in these Publisher's Notes as Advance of Publication Offers may be ordered at the low Advance of Publication Cash Price specified in each case only during the pre-publication status of the work. When the work is ready for delivery no further orders are accepted at the Advance of Publication price, which then automatically is withdrawn. These conditions apply this month on *There Were Shepherds, A Christmas Cantata for Mixed Voices, by Louise E. Stairs*—a genuinely fine example of this composer's full use of real talents. It gives the choir and each of the solo voices an excellent medium for presenting the Christmas story in a musical setting. Its rendition time will run about 50 minutes. (Price, 60 cents).

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6. ALL P-E-P WINNERS shall be announced by December First, 1948, in the Musical Courier and published in the 1949 Guild Yearbook.
7. PIANO-EXCELLENCE-PRIZES shall be awarded the Winners as special Christmas presents by December 24th, 1948, except the Grand Prize for the Most Outstanding Artist Winner, which will be presented publicly at the Debut Concert in New York City.

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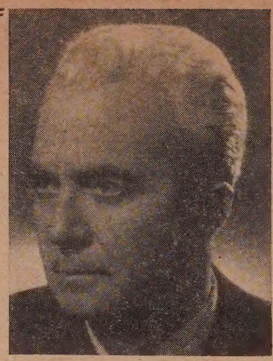
OCT 2 1947



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The World of Music

(*Continued from Page* 595)

MONMOUTH COLLEGE offers a prize of one hundred dollars for the best setting of a prescribed metrical version of Psalm 95 in four-voice harmony for congregational singing. The competition is open to all composers. The details may be secured by writing to Thomas H. Hamilton, Monmouth College, Monmouth, Illinois. Clair Leonard, professor of music at Vassar College, Poughkeepsie, New York, is the winner of the 1947 Psalm tune competition.

A PRIZE of $1,000.00 is offered by Robert Merrill for the best new one-act opera in English in which the baritone wins the girl. The only rules governing the contest are that the heroine must be won by the baritone, who must not be a villain. Entries should be mailed to Mr. Merrill at 48 West 48th Street, New York City.

THIRTEEN PRIZES, totaling $1,000.00 are offered by Schulmerich Electronics, Inc., Sellersville, Pennsylvania, in a contest just announced, open to American composers "to stimulate the creative imagination of American organists." All details may be secured by writing to Mr. George J. Schulmerich, President, Schulmerich Electronics, Inc., Sellersville, Pa.

A PRIZE of one hundred dollars is offered by the New York Flute Club for a composition for flute and piano. The contest closes January 15, 1948, and all details may be secured by writing to Lewis Bertrand, Chairman, 18 East Forty-first Street, New York 17, N. Y.

A PRIZE of one hundred dollars is offered by J. Fischer & Bro., under the auspices of the American Guild of Organists, to the composer of the best composition for the organ submitted by any musician residing in the United States or Canada. The deadline for submitting entries is January 1, 1948, and full details may be secured by writing to the American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y.

THE UNITED TEMPLE CHORUS announces the Fourth Annual Competition of the Ernest Bloch Award for the best new work for women's chorus based on a text taken from or related to the Old Testament. The award is one hundred and fifty dollars and publication by Carl Fischer, Inc. The closing date for entries is November 1, and all details may be secured by writing to the United Temple Chorus, the Ernest Bloch Award, Box 726, Hewlett, Long Island, New York.

THE PHILADELPHIA Art Alliance announces the twenty-third annual Eurydice Chorus Award for a composition for women's voices. The prize is one hundred dollars. The closing date is October 1, 1947; and full details may be secured by writing to The Eurydice Chorus Award Committee, Miss Katharine Wolff, chairman, % The Philadelphia Art Alliance, 251 South 18th Street, Philadelphia 3, Pa.

New and Distinctive Master Recordings

(*Continued from Page* 550)

anything but a high-fidelity machine it does not efface the recent Stravinsky set in which we find more of the ballet's music than Ansermet plays. The latter is more expressive than the composer in the slow sections, but his conception of the Infernal Dance is tame compared to either Stokowski's or Stravinsky's . . . Virgil Thomson's music for the documentary film, "The Plough That Broke the Plains," ranks among the best scores written for the movies. Using a hymn like *Old Hundred* and several cowboy songs, he wisely did not treat his borrowed material conventionally but instead gave it new significance and meaning.

Adam: Giselle—Ballet Suite; The Royal Opera House Orchestra, conducted by Constant Lambert. Columbia set X-277.

Chopin: Les Sylphides (arr. Anderson and Bodge): The Boston "Pops" Orchestra, conducted by Arthur Fiedler. Victor set 1119.

Menotti: Sebastian—Ballet Suite; The Robin Hood Dell Orchestra, conducted by Dimitri Mitropoulos. Columbia set X-278.

The ballet "Giselle" according to Beaumont is the only ballet "which has an unbroken tradition of performance since its first production (1842)." Musically, apart from the stage action, it is too reminiscent of older and more famous scores for its own good. The suite, arranged and deftly performed by Lambert, will appeal to dancers and followers of ballet. . . . For orchestrated Chopin, this new arrangement seems satisfactory. "Les Sylphides" is, of course, a ballet favorite, but the music apart from the theater is preferable to most in the original piano versions. Performance and recording here are capably handled. . . . Menotti's Sebastian may be music of the theater, yet unlike the above suites it is listenable on its own without reference to the action of its story. As one writer has said, "it is music that should have a wide appeal apart from the ballet." Mitropoulos does full justice to this suite and the recording is realistically handled.

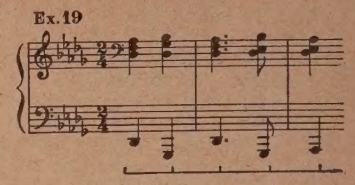
Weill: Street Scene—Excerpts; sung by members of the original cast, ensemble and orchestra, direction of Maurice Abravanel. Columbia set 683.

Verdi: La Traviata; Adriana Guerrini (*Violetta*), Luigi Infantino (*Alfredo*), Paolo Silveri (baritone), and others with chorus and orchestra of the Rome Opera House, direction of Vincenzo Bellezza. Columbia set OP-25.

The Techniques of Damper Pedaling

(*Continued from Page* 590)

Ex. 19

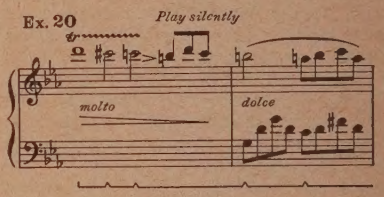


The Pedaling of Trills

The resonance and reverberation response created by the pedal can prolong a trill to total diminution, or to the quantity desired, long after the fingers have been released from the keys. Prolonging arpeggios with this same unusually beautiful effect may be accomplished in the same manner.

Example: Cadenza to first movement, Concerto Op. 37, No. 3, Beethoven.

Ex. 20

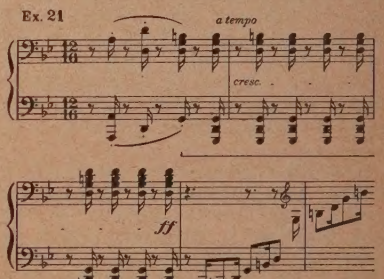


The Pedaling of Rests

Since rests do not always signify complete silence, abruptness of single notes, chords, and the ends of phrases and pieces may be overcome by holding the pedal through, or partially through, the rests. The pedaling of rests or pauses in climaxes adds to the intensity of the climax itself.

Example: *L'istesso tempo di Arioso,* Op. 110, Beethoven.

Ex. 21



It is obvious that the damper or sustaining pedal is an ally of touch in making possible greater power, brilliance, precision, security and fluency, punctuation, and innumerable special effects. Its use is a subtle art based upon a thorough knowledge of musical theory and a sensitive ear; for listening habits develop pedal habits. Every competent teacher will lead his pupils to an understanding of the laws governing the actions and uses of the pedals so that they may be applied correctly and freely. Research and experience, guided by a highly trained ear, will develop a mastery of the inexhaustible conveniences which the pedals afford. In fine pedaling is found the poetry of pianism.

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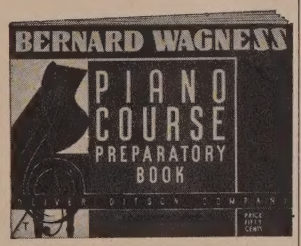

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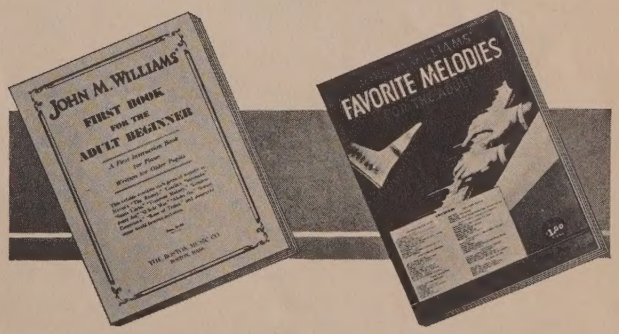

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